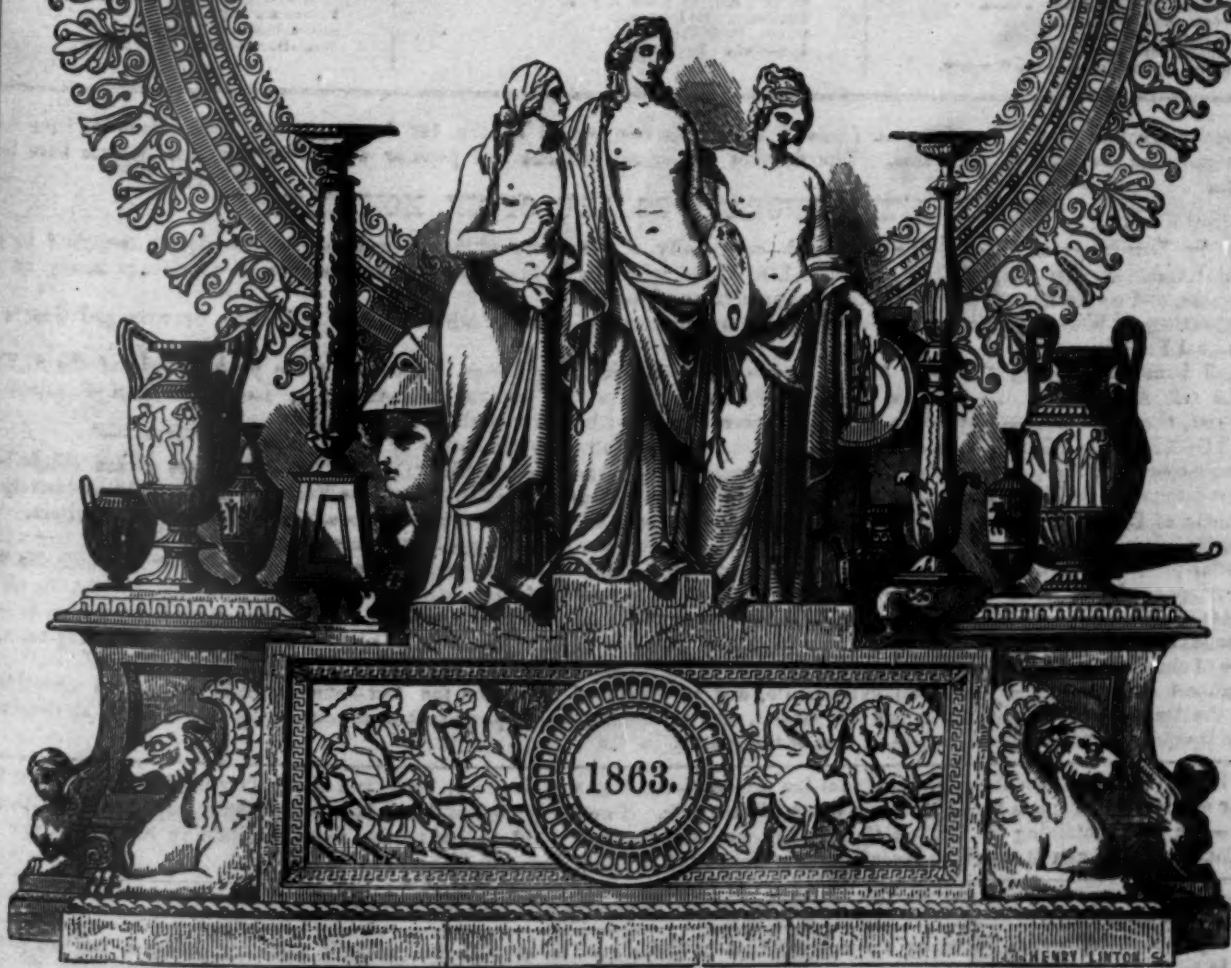


JULY.

THE  
ART-JOURNAL.



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# THE ART-JOURNAL

## THE ILLUSTRATIONS.

1. JOHN KNOX PREACHING BEFORE THE LORDS OF THE CONGREGATION. Engraved by W. GREATBACH, from the Picture by Sir D. WILKIE, R.A., in the Collection of Sir ROBERT PEEL, Bart., M.P.
2. LINE-FISHING OFF HASTINGS. Engraved by W. MILLER, from the Picture by J. M. W. TURNER, R.A., in the National Gallery.
3. THE PRINCESS OF WALES. Engraved by W. ROFFE, from the Bust by Mrs. THORNTON, in the possession of the QUEEN.

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## THE ILLUSTRATED CATALOGUE OF THE INTERNATIONAL EXHIBITION

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ON CONSTRUCTIVE MATERIALS IN THE EXHIBITION, CONSIDERED IN REFERENCE TO ART-PURPOSES. BY PROFESSOR T. D. ANSTED, M.A., F.R.S., &c.

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## THE ART-JOURNAL.



LONDON, JULY 1, 1863.

"LOWESTOFT CHINA."  
A NOTICE OF THE PORCELAIN WORKS  
AT LOWESTOFT.

BY LLEWELLYN JEWITT, F.S.A.



HERE are but few old English manufactories of porcelain of whose history so little is known to collectors, and of whose productions so few examples are to be found in the cabinets of the curious, as those of Lowestoft. Indeed, I believe I am not far wrong when I say that a large number of collectors have never even heard of "Lowestoft china," and that an equally large number, although they may have heard of it, yet possess no specimens of the beautiful ware which was once produced at that place, and are totally ignorant of its characteristics, or of any particulars connected with it. This is in a great measure owing to its being very frequently classed as Oriental, and mainly to its having no distinctive mark by which it can be recognised.

It is not to be wondered at that private collectors, out of its own locality, should know so little of "Lowestoft china," when it is borne in mind that in the different works on porcelain which have appeared it is seldom mentioned, and that there is, therefore, no information concerning it, or its history, to be derived from books. In the catalogue of the South Kensington Loan Museum—that collection got together, regardless of trouble or expense, by the most famed and experienced collectors of the day, and graced by the names or initials of all the leading authorities in such matters—the name of "Lowestoft" does not even once occur. In the catalogue of the Jermyn Street Museum—perhaps one of the most useful and practical works which have been issued on the Ceramic Arts, and edited by the director, Sir Henry De La Beche, and the curator, Mr. Trenham Reeks—no allusion whatever is made to Lowestoft, of which no specimen appears at that time to be in that collection. Other works on the same subject show the same deficiency; and, indeed, with the exception of Marryat, and Chaffers, who quotes from him, the collector will have difficulty in finding any writer who has given even a scrap of information on the porcelain which was undoubtedly made at Lowestoft, and which I hope to be able to show is deserving of a high rank among the manufactures of this kingdom.

It will be my desire in the following narrative to give as full a history of the Lowestoft works as, after much anxious inquiry and a personal visit to the place, I am able at present to get together; and to offer such particulars respecting the peculiarities of ornamentation to be found on the various specimens of the ware which have come under my notice, or are in my own possession, as may enable the collector to identify examples, and to give to the productions of this almost unknown manufactory that credit and

that position which they ought "to have and to hold."

Lowestoft, my readers need scarcely to be told, is situated on the very easternmost point of England, on the coast of Suffolk. It is a pleasant town, with delightful sea views, a fine coast, and a picturesque neighbourhood. It is an ancient borough, and although possessing but few objects of antiquarian interest, it nevertheless has its historical and other associations, which fill it with interest. It is divided into three parts, respectively known as the "Old Town," the "New Town," and the "Lower Town;" and its principal street, from which branch off other streets to the left, and numberless "scores," or narrow ways, leading to the Dene and the sea to the right, is about a mile in length, and contains the principal residences, shops, and public buildings. Its chief trade, like that of the adjoining town, Yarmouth (distant only a few miles), is the herring fishery; and many curious traditions of conflicts between the men of the two rival "bloater towns" are still extant among the inhabitants. These seem to have originated in a claim of the corporation of Yarmouth to restrict the sale of herrings to their own port, which was energetically opposed by the Lowestoftians. A regular warfare by sea, in which numbers of fishermen of both places lost their lives, and in which much valuable property was destroyed, ensued, and after a long struggle, in 1663, ended in the men of Lowestoft triumphing over their grasping neighbours.

It seems somewhat strange that the absolute "land's end" on the eastern coast of England should have been chosen as the spot on which porcelain should be made, when the clay for the purpose had to be procured from the western "Land's End," Cornwall, and the coal from the extreme northern coast of Northumberland and Durham. It is not improbable, however, that the same cause which conducted to the establishment of the Chelsea works had much to do with the formation of those at Lowestoft. Certain it is that an extensive trade was in the early and middle part of last century carried on, as it is at the present day, with Holland; and certain it is that at that time, as now, the town was the constant resort of Dutch fishermen and others; and as the first productions of the Ceramic Art at Lowestoft appear, so far as I have been able to ascertain, to have been a kind of fine delft ware, it is not too much to suppose that the first potters were from Holland, and made the ware from clay found in the neighbourhood. Specimens of this fine delft ware, inscribed with names of people in the neighbourhood, and with dates, still exist, and attest pretty strongly to the correctness of this opinion.

Gillingwater, whose memory it is truly pleasant to find is still warmly cherished by the old inhabitants of the place, in his "History of Lowestoft," written in 1790, says, at p. 112:—

"The only manufactory carried on at Lowestoft is that of making porcelain, or china ware; where the proprietors have brought this ingenious art to a great degree of perfection; and, from the prospect it affords, promises to be attended with much success. The origin of this manufactory is as follows:—In the year 1756, Hewlin Lusson, Esq., of Gunton Hall, near Lowestoft, having discovered some fine clay, or earth, on his estate in that parish, sent a small quantity of it to one of the china manufactories near London, in view of discovering what kind of ware it was capable of producing, which, upon trial, proved to be somewhat finer than that called the delft ware. Mr. Lusson was so far encouraged by this success as to resolve upon making another experiment of the goodness of its quality upon his own premises; accordingly he immediately procured some workmen from London, and erected upon his estate at Gunton a temporary kiln and furnace, and all the other apparatus necessary for the undertaking; but the manufacturers in London being apprised of his intentions, and of the excellent quality of the earth, and apprehending also that if Mr. Lusson succeeded he might rival them in their manufacture, it induced them to exercise every art in their power to render his scheme abortive; and so far tampered with the workmen he had procured, that they spoiled the ware, and thereby

frustrated Mr. Lusson's design. But notwithstanding this unhandsome treatment, the resolution of establishing a china manufactory at Lowestoft was not relinquished, but was revived again in the succeeding year (1757), by Messrs. Walker, Browne, Aldred, and Rickman. This second attempt experienced the same misfortune as the former one, and very nearly ruined their designs; but the proprietors happening to discover these practices of the workmen before it was too late, they took such precautions as to render every future attempt of this nature wholly ineffectual, and have now established the factory upon such a permanent foundation as promises great success. They have now enlarged their original plan, and by purchasing several adjoining houses, and erecting additional buildings, have made every necessary alteration requisite for the various purposes of the manufactory. They employ a considerable number of workmen, and supply with ware many of the principal towns in the adjacent counties, and keep a warehouse in London to execute the orders they receive both from the city and the adjoining towns, and have brought the manufactory to such a degree of perfection as promises to be a credit to the town, useful to the inhabitants, and beneficial to themselves."

It appears from this account that the first pottery was established at Gunton, near Lowestoft, in 1756; but I am inclined to think that pot making was begun at least some few years before this date. Marryat describes two plates in his possession, of coarse paste, with blue borders, one of which bears the words—

QUINTON  
BENJAMIN  
YARMOUTH  
1753

and the other the following—

QUINTON  
MARY  
YARMOUTH  
1753

Mr. Marryat considers that these may have been ante-dated, but I have reason to believe that they are not, and that the fine delft ware plates, of which I presume these are specimens, were painted at Lowestoft at the period whose date they bear. A remarkably fine blue and white delft plate, or dish, in the museum of Mr. James Mills, of Norwich, and traditionally said to be painted at Lowestoft, has a bold border of blue colour round the rim, and the centre bears a heart-shaped tablet, with a Cupid at either side bearing a pendant bunch of flowers. Above the tablet is a coronet, and below a knot and tassel. The tablet bears the words—

ROBERT AND ANN  
PARRISH  
IN NORWICH  
1756

as shown in the accompanying engraving. Other examples of this kind of ware, bearing names



of individuals and places in the neighbourhood, have also come under my notice, and tend to





strengthen my opinion that they must have been made somewhat prior to the year 1756.

One of the partners of the early firm, and the manager of the works, was Robert Browne, who died in 1771, when the management fell to his son, also Robert Browne, who, being an excellent practical chemist, made great improvements in the ware. He was constantly experimenting on "bodies," and succeeded in bringing the art of making porcelain nearer to the Oriental original than had been at that time attained by any other individual. Of the first of these Robert Brownes an interesting relic remains in the possession of his great-grandson at the present day. It is a small inkstand, white, with blue ornaments. It is of nine-sided form, and has Chinese figures on seven of its sides, the other two being taken up with the pattern here engraved, the initials



"R. B., 1762," being those of Robert Browne just alluded to.

The manufacture of porcelain under the management of the second Robert Browne must have attained some great degree of excellence in 1775, for in that year I find that a man named David Rhodes, who was apparently employed by his master, Josiah Wedgwood, to collect together for him examples of the productions of the different manufactories of this country, enters in his account of expenses the purchase of a Lowestoft slop basin, for which he gave ninepence. The account, which is in the possession of my friend Mr. Mayer, of Liverpool, is curious and interesting, as the following items will show:—

1775.	s.	d.
May 10. A Flawed Chelsea Leaf, a Plymouth Teapot, and 2 Liverpool Coffee Cups .....	0	6
May 12. A set of Bristol China .....	6	0
" A 3-pint Worcester Basin and broken ware .....	0	6
" 2 Slop Basins, Derby and Lowestoft .....	1	0
" 1 Quart Bristol Mug and Teapot Stand .....	2	6
" A Broken Quart Mug, Bristol .....	0	6

Prices at which collectors now-a-days would be only too glad to purchase specimens. Fancy a quart Bristol mug, and a teapot-stand of the same, for half-a-crown! and a Chelsea leaf, a Plymouth teapot, and two Liverpool coffee-cups for sixpence!

The works must at this time have become noted, or they would not have attracted the attention of Josiah Wedgwood, and made him desirous of examining the "body," and comparing it with other wares made in this country. That the china produced at and before this time was good there can be no doubt, and the purchase of a "slop-basin" shows that tea-services must, prior to that time, have been made. It would be interesting to find that this identical slop-basin was still preserved at Etruria, as, possibly, it may be.

A curious circumstance connected with the first Robert Browne, the memory of which has been preserved in his family, is worth relating, as showing the schemes and the underhand practices which were resorted to by manufacturers in those days (as, alas! now), to worm out and steal the secrets of others. The workmen who had been engaged from London having been, as alluded to by Gillingswater, shamefully tampered with, and bribed to injure the work at Lowestoft, probably induced Mr. Browne to retaliate in the manner I am about to describe. Being desirous, soon after the commencement of the works, to ascertain how the glaze was prepared, some of the colours mixed, and other particulars concerning the ingredients used, he went to London, and,

under the disguise of a workman, engaged himself at one of the china manufactories—of course either Chelsea or Bow. Here, after a short time, he bribed the warehouseman to assist him in his design, and soon accomplished his purpose. The warehouseman locked him up secretly in that part of the factory where the principal was in the habit of mixing the ingredients after the workmen had left the premises. Browne was placed under an empty hoghead close to the counter or table on which the principal operated, and could thus see through an opening all that was going on. From his hiding-place he watched all the processes, saw the proportions of the different ingredients used, and gained the secret he had so long coveted. Having thus remained a willing prisoner for some hours, he was at last released when the principal left the place, and shortly afterwards returned to Lowestoft, after an absence of only two or three weeks, in full possession of the, till then, secret information possessed by the famed works of Chelsea or Bow.

It may be well to note that the Brownes, I am informed, were engaged in the staple trade of the place—that of the herring fishery—as well as in that of the manufacture of porcelain. The firm also were shipowners, and kept vessels constantly running "to the Isle of Wight for a peculiar sand, which, with pulverised glass and pipe-clay, formed principally the ingredients of the ground-work of the ware," and to Newcastle for coals.

Lowestoft is, fortunately, particularly rich in dated examples of its productions; but it is worthy of remark, that the whole of these examples, with names and dates, which have come under my notice, are *white and blue*; showing that, during the period through which these dates run, that was the character of the china made at these works, and that the finer body and the elaborate colouring which distinguish so much of the Lowestoft porcelain, were of later date. But of this presently.

Among the specimens which have come under my notice, the following are interesting. The earliest dated example of china ware I have yet seen is the inkstand just described, which bears the initials "R. B.," and the date "1762." The next is a fine bowl, with a large group of Chinese figures—emperor, mandarins, &c.—painted in blue, and inscribed at the bottom with the name of an eccentric old maid, well known in the town, and whose gravestone lies in the churchyard:—

ELIZABH BUCKLE  
1768

This bowl and other pieces of a service made for her were painted by her nephew, a man named Robert Allen, who, as a boy, was one of the first employed when the manufactory was established, and remained there until its close. The bowl is now in the possession of his aged daughter. This Robert Allen may well be classed amongst the "worthies" of Lowestoft. Working at the china manufactory from the first, he became foreman, and was entrusted with the mixing of the colours and the ingredients of the material itself, and remained so till the close of the factory in 1803. As a painter he appears to have been chiefly employed on blue; at all events, the only authenticated specimens of his work which I have seen are of that colour. He also employed himself in staining glass, and numerous pieces of his work are still preserved by families in the town. His principal work was the painting in the east window of the parish church, which he completed in the year 1810, being then in his seventy-fourth year, and presented it to the town. In acknowledgment of this service a silver cup, now in possession of his daughter, and bearing the following inscription, was presented to him:—"A token of respect to Mr. Robert Allen, from his fellow-townsmen at Lowestoft, for having, at the advanced age of Seventy-four, gratuitously and elegantly ornamented the East Window of their Parish Church. Ann. Dom. 1819."

After the closing of the works at Lowestoft, Allen, who dealt in china, &c., put up a small kiln at his own house, where he carried on operations on a limited scale, buying the unfinished ware from the Rockingham works, and painting and finishing it himself for sale.

Mr. Brameld, of the Rockingham works,\* who was an excellent painter on china, occasionally visited Lowestoft, and became attached to Allen, to whom he presented a set of five vases, beautifully painted from nature with flowers copied from specimens he had gathered on the Dene. He also presented him with a snuff-box, painted by himself.

Of the same year as the bowl above described (1768) a dated example is now in possession of Mr. Seago, the town clerk of Lowestoft. It is a bowl, with the words—

EDWARD MORLEY  
1768

and another bears the date—

RICD. MASON  
JANY. 1TH  
1771

Of this latter year another dated example is shown on the accompanying engraving; it has the



words—"JAMES AND MARY CURTIS, LOWESTOFT, 1771." This mug was painted by Thomas Curtis, son of the pair named in the inscription. He was for some time, it is said, employed at Dresden, and became a "silent partner" in the Lowestoft works, and in his will is described as a "porcelain painter." Part of a set of china, painted by this same Thomas Curtis on Oriental body, in 1775, and intended as a wedding present for his son James, is still preserved in the family.

The next dated example of blue and white is in the museum of Mr. Mills, of Norwich. It is a mug, and bears the inscription—

ROBT. HAWARD  
1781

The same gentleman has also other initialed specimens, made originally for members of his family. In the same city a later example, with the initials and date—

W  
J S  
1784

is also preserved. These will be sufficient to show the range of years over which the Lowestoft blue and white porcelain was manufactured. That it was made to the close of the works there is every probability; but that it gradually gave way to a finer and higher class of goods is certain. Earthenware, too, of a fine kind, was made at Lowestoft, of which I have seen, and possess, some interesting examples.

Before speaking of the later and higher class of goods made, or painted, at Lowestoft, it is quite necessary to put collectors on their guard against giving implicit credence to all they hear in the locality as to the kinds of ware made at these works. I have seen undoubted specimens of early Worcester, of Caughley, of Bristol, and of several other localities, gravely asserted to be Lowestoft, and even attempted to be proved to be such by the very marks they bear. As a proof of this I may just mention that it is said the company did a large trade with Turkey, and the ware prepared for that market "had on it no representation of man or beast (so as not to

\* An account of these works is in preparation for a future number.



offend Mahometan law), and at the bottom of each piece the Crescent was painted." It is perhaps unnecessary to say that the pieces marked with the Turkish Crescent are the ordinary blue and white, with the Worcester and Caughley marks, and that some of the pieces are the well-known "cabbage-leaf" and other forms of those makes.

The great characteristic of the later and more advanced porcelain made at Lowestoft is its extreme minuteness and intricacy of pattern, and beauty of finish. Indeed, the decorations on many of the specimens in my own collection, and in those of others which I have examined, are of a character far superior, both in design and in the exquisite and almost microscopic nicety of the penciling and finish, to those mostly produced at other English manufactories. The borders are frequently very minute and elaborate, and the wreaths, festoons, or groups of flowers, are equally delicate in their proportions.

The best of the productions of the Lowestoft works are painted on *Oriental* body, but there are many good examples in existence where the body is of Lowestoft make, which are of very fine quality. The collector will be able to distinguish immediately between the examples painted at Lowestoft on Oriental body and those which were potted and painted there. Punch-bowls and tea and coffee services appear to have been the staple productions of these works, and, fortunately, many of the former, and several almost complete sets of the latter, are remaining in the hands of families in the neighbourhood, and in those of local collectors, who seem imbued with a truly laudable desire to keep alive the memory of what has been done for the Ceramic Art in their town. The bowls are usually of remarkably good form, and highly ornamented. They are mostly painted at Lowestoft, on Oriental body. Some of these, though not dated, nevertheless give collateral evidence of the period at which they were made, and become, therefore, historically valuable; as do also, indeed, some of the services bearing the initials, heraldic bearings, and monograms of families in the neighbourhood. A punch bowl in the possession of the town clerk of Lowestoft, which is elaborately ornamented inside and out, bears inside a well-painted representation of a fishing lugger at full sail, within a circle, beneath which is the name of the vessel, *The Judas*. This bowl was made for the boat *Judas*, and was filled with punch and drank to its success before each fishing voyage, and at carousals at their end. In the same collection is another beautiful bowl, bearing on either side, within ovals, and surrounded by ornamental borders, &c., portraits of the notorious John Wilkes, and another, with the words "Wilkes and Liberty." The painting of these, as of all the higher class of wares, is very beautiful, and, indeed, in some parts exquisite.

The engraving in the next column of a coffee-pot in the collection of Mr. E. Norman, of Norwich, who has a remarkably fine collection of Lowestoft china of various periods, and possesses many excellent examples of other makes, I have selected as being a good specimen of Lowestoft painting, although it is impossible, without the aid of colour, and without engraving its minute beauties of their full size, to give a satisfactory representation of it. It is also of peculiar shape. The body is Oriental. It forms part of a service, evidently a marriage service, originally made for Captain Walsh. The initials it bears are probably those of himself and his bride. They are enclosed in an oval within a wreath of roses and palm branches, tied with a true lover's knot. On either side is a Cupid, who support a human heart pierced with two arrows, and this is surmounted by a coronet. The rest of the coffee-pot is decorated with festoons and sprigs of flowers. On reference to the delft plate just described and engraved (Robert and Ann Parrish), it will be seen how strongly the design of that early example of Lowestoft earthenware accords with this, perhaps one of the most highly finished of its productions in porcelain.

It is unnecessary to describe other services, although many of them are of the highest beauty. One tea service, with the crest an owl, and the monogram of W. W. conjoined, is especially de-

serving of notice, however, as being one of the choicest examples of porcelain painting of its



kind which have come under my notice. This service, until lately intact, has unfortunately been dispersed, and portions of it are in the collections of Sir Henry Tyrwhit, Mr. Norman, Mr. Seago, and others.

It is worthy of remark that on most of the



Lowestoft china the rose is plentifully introduced; indeed, so much is it the characteristic of the finer kinds of the porcelain painted at these works, that it is almost impossible to take up a piece and not find it decorated with that favourite flower. The reason for this is probably twofold: first, the arms of the borough is the Tudor (or full-blown) rose, crowned with an open arched crown; and this may probably have been the principal incentive in giving the rose so constant and so prominent a place in the ornamentation of the china. Second, during the period of the great Revolution, a French refugee of the name of Rose, one of the cleverest of the French porcelain painters, found his way to Lowestoft, and was engaged by the company. He became the principal, and by far the best, of the artists employed, and probably introduced the rose more generally, in allusion to his name, than would otherwise have been done. To him may be ascribed the finest and most minutely finished specimens of painting which the works produced, and it was his taste which gave that French character to the general style of ornamentation which is so discoverable on many of the services. It is well to remark that on some of the pieces painted by him he is said to have introduced a small rose under the handle as a special mark of his work. Like that of many another man of genius, the lot of this clever refugee artist was a sad one. He was an aged man when he came to Lowestoft, and he remained at the works till his eyesight failed him, and he became very poor. A subscription was

entered into, and a couple of donkeys to help him to carry water in the town purchased, and thus he passed his last few years.

In the group here engraved, selected from specimens in my own collection, I have shown some very characteristic examples of the higher class make of the Lowestoft works. The saucer I give as an excellent specimen of floral decoration, and as showing, better than any other which I have seen, the rose which was so plentifully introduced in decoration. The painting, however, of these bolder groups of flowers is not so good as in the more minute ones—the artists, as I have before said, excelling in minute, careful, and elaborate penciling, rather than in breadth of style and colour. The coffee-cup I give as a simple but very good specimen of heraldic decoration. It is part of a set made for the celebrated writer, the Rev. Robert Potter, Prebendary of Norwich and Vicar of Lowestoft, one of the most distinguished classical scholars of his time, and chiefly known for his excellent translations of *Æschylus*, *Euripides*, and *Sophocles*, and for other equally learned works. The cup bears the arms *or*, a chevron *sable*, between three mullets *gules*, pierced of the first, with "crest and motto, 'In Deo Potero.'" The tea-cup shown in the group is a good example of the not unusual French style of ornamentation, in wreaths, monograms, and initials. In this instance the shield bears the initials "M. S. J.," and is surrounded by a remarkably elegant wreath of flowers, and surmounted by a crest. The engraving is a simple sketch from the saucer belonging to the cup just described, and is therefore not filled in with the elaborate detail of the original. The mug engraved with the group is of a form very usual in Lowestoft specimens. It is well decorated with groups and sprays of flowers, among which the rose is predominant. The borders on all these pieces are of elaborate and minutely penciled character.

Transfer printing on china does not seem to have been practised to any extent at Lowestoft. One jug, however, which has been handed down from father to son in the family of the most active proprietor, is preserved, with a memorandum that the copper-plate from which it was printed was given to Mr. Browne by a Mr. Gamble, of Bungay, who, with his family, was in the habit of visiting Lowestoft. Probably the plate was given that the family might be supplied with ware printed from it. The design is a sportsman with dog and gun, and on the spout of the jug are the letters "S. A.," the initials of Samuel Aldred. I have also seen a set of



beakers, &c., printed in blue, which are said to have been bought at the factory, and to be attested as Lowestoft make.

The Lowestoft works did not excel in figures, which were usually simple in design, and of small size. They are single rustic figures, and possess no notable features; four examples, pur-



chased at the factory just before its close, are in the possession of Lady Smith, and are highly interesting as being well authenticated. Among the principal artists employed at the works were Rose, the refugee of whom I have just spoken, whose beautiful floral patterns decorate most of the best specimens of the ware of these works; Powle, a very clever artist, whose name is well known as the draughtsman of the plates illustrating Gillingwater's "History of Lowestoft;" Allen, of whom I have spoken, who painted the east window of the parish church; and was the mixer of the colours at the factory; Redgate, who also was a good flower painter; and Curtis, of whose productions I have already spoken. Besides these, several women were employed in painting and gliding.

The works were brought to a close in the years 1803 or 1804, and the materials and finished goods were sold by auction. The causes which led to their discontinuance were many, but principally the losses sustained by the company, and the successful competition of the Staffordshire manufacturers. One great loss was caused by the failure of their London agents; another and more serious one by the destruction of a very large quantity of Lowestoft china in Holland, with which country an extensive trade was carried on, as this stated:—"When Napoleon crossed the river during a hard frost and captured Holland, amongst the British property destroyed was a quantity of Lowestoft china at Rotterdam, in value several thousand pounds." The trade with Rotterdam was very large, and the ware was sent weekly in hogheads by way of Yarmouth. These two losses, coming closely together, crippled the company; and the cost of manufacture, through having no coal or any other requisite material in the neighbourhood, preventing them from producing ware so cheaply as could be done in Staffordshire and at Derby and Worcester, the works were closed, after the proprietors had realised considerable sums; and the town thus lost a branch of manufacture which was an honour to it, and which has given it a name in the annals of the Ceramic Art of this country.

The mill for grinding the materials for the manufacture "was in a ravine by the Warren House on Ganton Dene, where a fine stream of water constantly flows." This was dammed up, and when it had arrived at a certain height, was set to flow over a very large wheel (the largest of the kind at that time in the kingdom), for the purpose of grinding the materials for the china. This water wheel is, I am informed, still in existence. The factory was situated in the town, and the premises are now occupied as a brewery. The street is still called Factory Lane.

It is worthy of note, that no mark was used upon Lowestoft china, and that, in consequence, the porcelain there made has generally been indiscriminately denominated by collectors by the ambiguous term "foreign." Maygat mentions a mark of three parallel straight blue lines; but this is evidently an error, as no such examples appear to be known.

I can only express a hope that the foregoing notes on this interesting, but almost unknown, manufactory may be useful to the collector, and may be the means, by calling attention to its productions, of gaining fresh information relative to its history. The information I have embodied in this notice has been got together at the expense of much careful and anxious inquiry, and I have been more than usually particular in describing individual specimens, because as there are no marks by which to guide the connoisseur, it is essential to give him the means of judging by collateral evidence of the genuineness of any specimens which may come under his notice. I trust that now attention has been called to the lost works of Lowestoft, the china made at that place may take its proper stand in the "cabinets of the curious," and that the omissions I have pointed out in the beginning of this "notice" in the official works on the subject, may ere long be fully rectified, and the name of "Lowestoft" be found alongside those of the other famed works of Chelsea, Bow, Worcester, and Derby, and the many other seats of the china manufacture in this kingdom.

## SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF SIR ROBERT PEEL, BART., M.P., ETC., ETC.

JOHN KNOX, PREACHING BEFORE THE LORDS OF THE CONGREGATION, JUNE 10, 1559.  
Sir D. Wilkie, R.A., Painter. W. Greatbach, Engraver.

In Dr. McCrie's "Life of Knox" is described the scene this picture is intended to represent, which took place, during the regency of Mary of Guise, in the parish church of St. Andrew's, Fifeshire, where the zealous preacher, having just arrived from Geneva after an exile of thirteen years, in defiance of a threat of assassination, and while an army in the field was watching the actions of his party, appeared in the pulpit and discoursed to a numerous assembly, including many of the clergy, when "such was the influence of his doctrine, that the provost, bailies, and inhabitants unanimously agreed to set up the reformed worship in the town."

Wilkie himself, when the picture was exhibited at the Academy in 1832, described the personages introduced into it. Close to the pulpit, on the right of Knox, are Hallenden, his amanuensis, and Goodman, his colleague; and, in black, Sir James Sandilands, Knight of Malta. Beyond the last-named, in a scholar's cap and gown, is the "Admirable Crichton," student of St. Andrew's. Under the pulpit, with an hour-glass before him, is Wood, the precursor; the boy below is John Napier, Baron of Merchiston, the inventor of logarithms; farther on is a child waiting to be baptised when the sermon is finished. On the other side of the picture, dressed in red, is Lord James Stuart, afterwards the Regent Murray; beyond is the Earl of Glencairn; and in front, leaning on his sword, the Earl of Morton; behind whom is the Earl of Argyll, whose countess, half-sister of Queen Mary, and the lady in attendance upon her, constitute the chief light of the picture. Above this group is John Hamilton, Archbishop of St. Andrew's, supported by Beaton, Bishop of Glasgow, with Quinten Kennedy, Abbot of Cross Raguell, who maintained against Knox a public disputation. In the gallery is Sir Patrick Learmouth, Provost of St. Andrew's and Laird of Dairsie, and with him two of the bailies. The boy on their left is Andrew Melville, successor of Knox; while beyond him, with other professors of the University of St. Andrew's, is the learned Buchanan; at the back of the gallery is a crucifix, attracting the regard of Catholic penitents, and on the wall above, seen but dimly, is an escutcheon to the memory of Cardinal Beaton.

The picture, unquestionably among the finest, if not the very best, of Wilkie's historical works, was painted for the late Sir Robert Peel, who paid the artist twelve hundred guineas for it—a very large sum at that time. Dr. Wangan, speaking of it, says,—"I fancied I actually saw before me those fanatical Puritans whom Walter Scott so admirably describes, and was again convinced of the congeniality between him and Wilkie. It is not only the vials of divine wrath which the preacher is pouring forth in full measure, the enthusiasm of the scholars, the resigned devotion of the women, and the suppressed rage of the Catholic clergy, especially of an opponent who lays his hand on his sword, that attract us in this picture—but also the accuracy with which the whole transaction, even to the details of the costume of that remote period, is placed before our eyes." The interest of the spectator is centred in the figure of Knox, who is evidently a veritable Boanerges, dealing out threatenings in no mellifluous terms nor graceful style; but the composition is most striking, and is heightened by the contrast of masses of light and shade.

Knox's opposition to episcopacy as well as papacy was only equalled by his objection to queenly government; and this probably may have induced him to speak with greater acerbity and intemperance when preaching before the ladies of the Scottish court during Mary's reign. In his book entitled "The First Blast of the Trumpet against the Monstrous Regiment of Women," he denounces the rule of a woman over a nation of city as "repugnant to nature, contumely to God, and a thing most contrarious to his revealed will and approved ordinance," &c.

## THE PALACE OF WESTMINSTER.

THE thirteenth report of the Commissioners on the Fine Arts, after the usual preamble, proceeds to set forth that the Commission, mindful of the warm interest felt by their late chairman his Royal Highness the Prince Consort, in the advancement and completion of the decorative works of the Houses of Parliament, would have deemed it their duty to have elected another chairman, although without hope of being able to supply, in any adequate degree, that combination of knowledge in Art, of tried experience in business, and of high personal authority, by which the late Prince was distinguished. But the Commission feel themselves relieved from the responsibility of such a step, as they consider their labours so near their termination. The report continues,—"We have the pleasure to report that Daniel Maclise, R.A., has brought to a successful and highly satisfactory termination the large wall painting, in the water-glass method, representing 'The Meeting of Wellington and Blücher after the Battle of Waterloo,' and that he has already begun the corresponding painting representing 'The Death of Nelson.'"

Of the finished picture—"The Meeting of Wellington and Blücher"—an ample description has already appeared in our columns, and likewise a detailed account of the water-glass (stereochrome) method of painting, that in which Kaulbach's great works are executed at Berlin. The following paragraphs contain a remarkable comparison between Mr. Maclise and Mr. Dyce:—"Anticipating the same industry on the part of Mr. Maclise as he has hitherto manifested, we by no means recommend the limitation of his labours even to the two vast surfaces referred to. On the contrary, believing that a painter combining so much skill with so much energy is especially qualified for such undertakings, we recommend that, assuming willingness on his part, such other portions of the Royal Gallery be subsequently entrusted to him as may, according to the principle above explained, still produce a satisfactory arrangement and a relative completeness."

In the apartment called the Queen's Robing Room, William Dyce, R.A., has, since the date of our last report, been occasionally employed on the largest of the frescoes belonging to the series of subjects he has undertaken to treat in that place from the Legend of King Arthur. The stipulated remuneration for the entire series having been long since received by him, we have only to express our earnest hope that he will see the importance of prosecuting the work with greater assiduity; more especially since his exclusive occupation of the apartment must, as we have observed in our last report, occasion great inconvenience to your Majesty."

Herbert's works in the Peers' Robing Room are then reported on. In a notice last year of these paintings, we stated that Mr. Herbert had destroyed—with the intention of repainting—large portions of completed frescoes. He has been occupied in experiments on the water-glass method, and has determined to adopt it; but the delays occasioned by experiment and repetition are the subject of grave complaint. The general subject undertaken by him is 'Justice on Earth, and its development in Law and Judgment.'

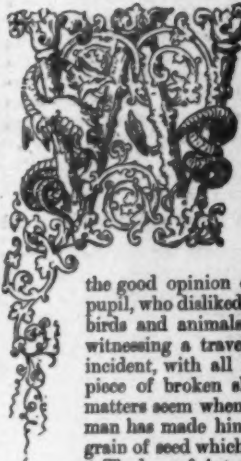
In the Peers' and Commons' corridors the subjects are illustrative of the great contest which commenced with the meeting of the Long Parliament and terminated in 1689. Of the eight frescoes in the Peers' corridor, Mr. Cope, R.A., has already finished five, and the designs for the remaining three have been approved. The Commons' corridor, having the same number of compartments, has been undertaken by Mr. Ward, R.A., "whose name," says the report, "is so highly distinguished by his able treatment of subjects from modern history;" he has finished four of the frescoes, and a fifth has been approved. In sculpture the works in progress consist of statues of British sovereigns, from James I. to William IV., destined to be placed in the Royal Gallery. With regard to the amount that may be required for a time to meet the cost of the works in progress the commission concludes with a hope that the annual sum will be less than £4,000.



# BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. LXV.—WILLIAM HENRY KNIGHT.



WILLIAM HENRY KNIGHT was born on the 26th of September, 1823, at Newbury, in Berkshire, where his father, Mr. John Knight, kept a school for many years, was well and deservedly respected, and whose married life was so far prolonged, that had he been living in Germany instead of England, he and his wife would have been entitled to claim from their neighbours the honours of a "golden wedding." The son's earliest recollections of Art go back to childhood, for when he was only five years of age, and was attending a dame's school, he won

the good opinion of his preceptress by reclaiming a refractory pupil, who disliked school, by drawing for his amusement various birds and animals. His first effort at composition was after witnessing a travelling elephant pass through the town; this incident, with all its accompanying details, he transferred to a piece of broken slate on his return home. Trivial as such matters seem when childhood has grown into manhood, and the man has made himself a reputation, we see in them the small grain of seed which in after years becomes a goodly tree.

The love of Art grew up with him, and the practice of it, in his own boyish way, engaged much of his school-days, and not unfrequently brought him into trouble during the time when he should have been other-

wise occupied. At the age of twelve, while visiting in London, he was taken to the exhibition of the Royal Academy, then held at Somerset House. This was the first good collection of pictures he had ever seen, and the intense delight it afforded has never been forgotten; but standing out prominently in his recollection, as the work which most riveted his attention, is Wilkie's 'Blind Fiddler.' But Art was not the profession which his parents intended he should follow. On leaving school the boy was placed in the office of a solicitor in Newbury, where his duty compelled attendance from nine in the morning till eight in the evening: still the drawing was not altogether abandoned, and sundry hours, both before business and after, were devoted to the work of the pencil. To the scenes witnessed in the office of Mr. Gray, the solicitor, may be traced, in all probability, the direction which Mr. Knight's practice of Art has taken. Here the county magistrates assembled in weekly petty sessions to try poachers and other minor offenders; and while their worships were administering justice, the lawyer's clerk was amusing himself with sketching the rustic prisoners, witnesses, and spectators. Many of these drawings are still in his possession, and have, doubtless, furnished characters, if not subjects, for his pictures.

From Newbury he removed to the office of another solicitor in a neighbouring town, Speenhamland, where he continued both to draw and to paint during his leisure hours, occasionally obtaining a commission for a portrait from his fellow-townsmen. While in this situation he sent three pictures for exhibition to the Society of British Artists; contrary to what might have been expected, they were all scriptural subjects; two of them were accepted and hung. But the drudgery of the law office became at length so wearisome, and the desire to make painting his profession so strong, that in 1845 he came up to London to try his fortune as a portrait-painter. Having engaged apartments in the Kennington Road, he placed some pencil and chalk portraits in the window of the shop where he lodged. The locality is by no means favourable for a young artist to attract attention from those who could efficiently aid him, by the exhibition of his works, and for several weeks he only sold a single crayon portrait, for which he was paid half a guinea. This was discouraging



Engraved by]

"KNUCKLE DOWN!"

[J. and G. P. Nicholls.

enough, but it is only what happens to scores of artists until their talent is discovered by those who can appreciate and reward it. Brighter days, however, came, and commissions for portraits at two and three guineas each were obtained; this success enabled the artist to maintain himself while studying at the British Museum from the antique. Subsequently he entered the schools of the Royal Academy, and passed

through the usual course of study, varying his work there by copying the paintings by the old masters in the National Gallery. In 1846 he sent his first picture to the Royal Academy, 'Boys playing at Draughts'; it was favourably hung, and, what was of more consequence to the artist, it was purchased at the private view by Mr. Alderman Salomons for the sum at which the artist had valued it. To the worthy alderman Mr. Knight



always expresses his gratitude, not only because he was his earliest patron, but from the kindness and courtesy shown to him on all occasions.

The Rubicon of difficulties was now passed, and Mr. Knight entered upon his future career with expectations which have been adequately fulfilled. Since 1847 he has been almost an annual exhibitor at the Royal Academy, and an occasional contributor to the British Institution; while his works, especially those of the last few years, have found ready purchasers. A glance at the titles only of some of Mr. Knight's principal works will show how closely he has adhered to that line of subject which, with the exception of the three scriptural compositions previously alluded to, he had from the first marked out for himself. In 1850 he exhibited at the Royal Academy a rather large picture, entitled 'A Christmas Party preparing for Blind Man's Buff'; it contains numerous figures, most of whom are grouped round an elderly man, evidently the father of the family, whose turn it is to be blindfolded. The general treatment of this work—which was also purchased by Alderman Salomons—gave great promise of future success. The characters introduced are varied and natural; it is painted with great firmness, and the colouring is true and effective. Of three pictures sent to the Academy in 1852, 'One for Me,' representing a

family of young children clamorous for some apples which the father is distributing among them; 'Catching the Stray Fowl;' and 'Feeling the Bumps—Imitation rather large;' the last, though all are excellent, exhibits in the highest degree the artist's power of observation and expression, his lively conception, and his solid, substantial style of painting. Fun and mischief are the guiding spirits of every urchin Mr. Knight has placed on the canvas in his 'Boys Snow-balling,' exhibited in 1853; the excitement of the contest is capably sustained by the combatants, who are drawn with a vigour and truth of action not to be surpassed. The same remarks may be applied to 'A Game at Baste-ball,' sent to the Academy in the following year; a small picture, with figures full of action, and painted with the highest finish. 'A Card Party,' exhibited at the same time, is scarcely unworthy the delicate pencil of Meissonnier; and another work of the same year, 'The Humming Top,' represents, in a manner most lively and truthful, a cottage interior with a group of children at play with the toy.

The poet's lines—

"Full many a gem of purest rays serene,  
The dark, unfathomed caves of ocean bear"—

might justly be quoted to describe the Octagon Room in the Academy and



Engraved by]

THE LOST CHANGE.

[J. and G. P. Nicholls.

its contents during the seasons when it was the practice to hang pictures therein. Here, unfortunately, was placed a little "gem" by Mr. Knight, entitled 'Sweep your Doorway, Ma'am?' The interrogator is one of hundreds of London boys who reap a harvest from a heavy downfall of snow in the night, by clearing it from the door-steps and pathway. A better position in the gallery was assigned to another picture exhibited with it, 'The Broken Window—Who threw the Stone?' This work has been engraved on steel for the series of "Selected Pictures," published in our Journal; we therefore defer any remarks upon it till the print appears.

In many of this artist's subjects he brings childhood and age into close proximity; the latter as ministering to the requirements or pleasures of the other. This is the case in 'The Morning Lesson,' an old woman seated at needlework in her cottage, while a child stands by in the act of reading: it was exhibited at the British Institution in 1856. So also in a little composition at the Royal Academy the same year, entitled 'Hark!' another cottage scene, which depicts the father of the household holding his watch to the ear of a young child seated on its mother's lap. 'The Young Naturalist,' exhibited at the British Institution in 1857, is not, as might be expected, a juvenile disciple of Professor Owen, but a country boy

holding a butterfly in his hand, which he examines very closely, more out of curiosity, it seems, or from the pleasure of having captured it, than from any other motive: the subject is worked out with extreme delicacy of touch, and is beautiful in colour. 'A Village School,' in the Academy the same year, is a leaf taken out of Mr. Webster's sketch-book, but only used as a hint; Mr. Knight is not a plagiarist. There is a storm brewing in that rural scholastic establishment, for the Dominie has risen from his seat in anger to chastise a delinquent, whose companions look on with varied emotions to see how the fray will terminate: the incident is capably sustained through the whole composition.

'KNUCKLE DOWN,' one of the subjects we have engraved, was exhibited at the British Institution in 1858. It requires no connoisseurship to criticise this picture, for there are few among us who have so far forgotten our days of boyhood as not to remember how we prized our favourite "taw," and how we compelled our adversary to "knuckle down" when there was a disposition on his part to evade the law of the game of marbles. The truthful manner in which the figures are disposed, and their easy, natural action, are evident enough. Mr. Knight also sent that year to the Academy two pleasing little pictures, one called 'Nature and Art,' a



young girl dressing a child's hair; and 'Blowing Bubbles,' a group of juveniles at a cottage door, in the midst of whom is an older personage with a tobacco-pipe and soap-dish, blowing bright bubbles for their amusement. The effect of sunshine in this work is admirable.

'THE LOST CHANGE,' another of the pictures we have selected for engraving here, was seen at the Academy exhibition in 1859. The composition is perhaps a little obscure without the title, but with this it is intelligible enough. A little girl, sent on an errand, has had the misfortune to drop the "change" she has received into the gutter by the roadside; among the passers by, some of whom are making search for the lost treasure, is the venerable minister of the parish, who, probably, like the "Man of Ross," is considered "rich on forty pounds a year;" but the benevolent old man, whether his income be little or much, has opened his purse, and will dry up the tears of the young mourner by replacing what she is deficient. "The subject," as was remarked when the picture was exhibited, "is dignified by so much good work having been bestowed upon it." Another of this year's pictures, also hung at the Academy, must not be passed over without reference—'In Training for the Derby,' some boys playing "at horses."

When a painter makes children, in their habits, customs, and amuse-

ments, the subjects of his pictures, he never need be at a loss for a scene; mischievous as monkeys, playful as kittens, as they are often said to be, "unstable as water," as they certainly are,—

"Pleased with a rattle, tickled by a straw,"—

and in all a diversity of character not less demonstrative than in a company of grown-up men and women,—he finds in the study of these youngsters endless themes for his pencil. Thus in Mr. Knight's picture of 'The Mask,' at the British Institution in 1860, we had a group of children, one of whom disguises himself in a hideous covering of this kind, to the delight of some, to the alarm of others, of his companions. In 1861 he exhibited at the Academy, with another picture, 'An Unexpected Trump,' in which the characters introduced are a party of rustics—but not children—playing at whist. The picture was noticed at considerable length in our columns at the time, and due justice was rendered to the artist for the admirable manner in which the subject was treated, accompanied, however, with a regret that it had so little novelty as to render it less attractive than its merits, as a painting, deserved.

'THE COUNTERFEIT COIN' is engraved from the sketch, or original idea, for the work exhibited at the British Institution last year, and which con-



Engraved by]

THE COUNTERFEIT COIN.

[J. and G. P. Nicholls.

tains several more figures. As an example of minute, delicate painting, it equals any work of the old Dutch masters, while it shows more power of expression in the characters. According to our reading of the story as it appears on the canvas, the little girl has been sent to market, and returns with a piece of bad money of some kind, which her parents detect, and now bring her back to the fish vendor, from whom she says it was received. The fact is evidently disputed: the old woman denies all knowledge of the money, while the child as urgently persists in her statement; and to judge from the countenances of each—though this is anything but safe and conclusive testimony—there can be little doubt who speaks truth, and who is asserting a falsehood. Whenever there is a disturbance of any kind in a public thoroughfare, though it may be, as here, in a quiet country town or village, there will assuredly be gathered a lot of idlers; so we find a group by the fish-stall, prominent among whom is the boy with a youngster on his back. A true bit of nature is the pair; he with his hands dug into his trousers pockets, and leaning against the street-post, while his little burden "hangs on" as easily as circumstances admit. Another capital pair—introduced by way of balance, it seems—is the small boy nursing a kitten. This, in its way, is a picture of high class.

'Peace versus War,' and 'Rivals to Blondin,' were in the Academy exhibition of 1862; the former is not an agreeable subject, though it is well painted; the latter, some boys balancing themselves on a rustic paling, is as humorous in treatment as it is truthfully represented. In the present year he sent to the British Institution 'Playful as a Kitten,' and 'A Visit from the Parson's Daughter,' the latter has been purchased by a prize-holder of the Art-Union of London. In the Academy there hangs only 'A Study from the Country,' a slightly-painted sketch of an old man's head and bust. The absence of anything more important is attributable to indisposition, Mr. Knight having been almost incapacitated for labour for several months past. The last report we had of his health was more favourable, and we trust to meet him next season in undiminished strength, and with his humorous powers as lively as ever. His pictures are always pleasant to look upon, even by those who are unable fully to appreciate their artistic merits; he has the perception to take hold of the salient points of an incident, and to adapt them to a truly effective purpose. With such talent for composition, colour, and execution as he possesses, he might reasonably forego the small cabinet-size canvases on which he usually works, and employ larger.

JAMES DAFFORNE.



## THE ARUNDEL SOCIETY.

A full tide of prosperity has flowed to the rooms of this society in Old Bond Street. Visitors to London, and other strangers to the good works of this association, should avail themselves of the liberal grant of free admission to the valuable series of copies from Italian frescoes there on view. The exhibition will be found to be little short of an epitome of Italian Art from the time of Cimabue to Leonardo, Luini, and Raphael. Some of the masters in this historic chain are represented by chromo-lithographs, already issued to subscribers; others are seen by the original drawings, made expressly for the society from the frescoes themselves. The earliest in the series date back to the period of Cimabue, in the thirteenth century; the latest, consisting of photographed drawings from the two tapestries in the Vatican—waiting in the Hampton Court collection—come down to the closing years of Raphael's life, in the sixteenth century. It will thus be seen that the period embraced is the most momentous in the history of Italian painting—a period which saw the rise, and witnessed the struggle, and enjoyed the full consummation, of those schools of sacred Art which have been the wonder and the worship of all subsequent ages.

The society, as careful watchers over, and in some sense almost the guardians of, the great frescoes of Italy, have established, it will be remembered, a special fund for the copying of works which may be fast falling to decay. The removal of political and other restrictions, the establishment of at least temporary tranquillity, and not less the precarious tenure upon which all power in Italy is held, with the consequent danger of commotion or open war, and its attendant peril for every Art-treasure, determined the council of the Arundel Society to seize on the present favourable opportunity for obtaining permanent records of the great Italian masterworks. Some zealous friends—zealous because they expect that this society will hold, as we have said, faithful wardenship over the Italian frescoes—have given donations towards this "copying fund," and further contributions for the continued prosecution and completion of the good work are still solicited. The first-fruits of the enterprise are now to be seen hung in the rooms of the association. Among these we may enumerate 'The Adoration of the Kings,' the masterpiece of Perugino, at Citta della Pieve; the important works by Mantegna, in the Church of the Eremitani, at Padua; including especially 'The Martyrdom of Saint Christopher'; the early compositions lying at the foundation of the great middle age revival, painted by Cimabue, Buffalmacco, and Simone Memmi, in the Church of St. Francis, at Assisi; and lastly, coming later, four beautiful compositions, by Luini, at Saronno, near Milan, certainly the very choicest of the numerous paintings with which this artist has adorned the cities of Lombardy. It will thus be seen that in some sort the Arts which flourished in the plains of Milan, and in the cities of Padua, Florence, and Rome, have been transplanted to Old Bond Street, London.

Several distinct geographic and chronologic centres of operation have been occupied by the forces of the society. They first sat down in Padua, and besieged the Arena Chapel of Giotto, which fairly fell into their hands in the course of a few somewhat tedious years. After several discursive and successful enterprises, ranging from 'The Death of St. Francis,' by Ghirlandajo, in the Sta. Trinita, Florence, to 'The Virgin and Child,' by Leonardo da Vinci, in Rome, an arduous effort has more recently been directed against a second chief centre. The well-proved artist in the employ of the council received instructions to make accurate copies of the momentous frescoes in the Brancacci Chapel of the Carmine, Florence. We need scarcely tell our readers that these works of Masolino, Masaccio, and Lippi wrought little short of a revolution in the Arts of the fifteenth century. It was in this Brancacci Chapel, before these tentative, yet consummate works, that Michael Angelo, Raphael, and others studied even in humility. This chapel is, indeed, among the most hallowed shrines in Italy; and

when we add that these master productions have hitherto only been known through the medium of unfaithful engravings, we need scarcely say that the Arundel Society is doing great service to every true and serious student by giving trustworthy reproductions of these works, which are themselves an epoch. It is, however, we confess with some anxiety, that we watch the progress of an undertaking of this grave moment. Such works should be entrusted only to the most skilled hands; and from close observation, we know that while a chromo-lithograph, about to be issued in this series, is little short of perfect, another, which preceded it, was mawkish in colour and undecided in execution. This we say boldly, chiefly with the purpose of supporting the council in the invidious duty we know they have sometimes fearlessly to perform. It is a duty they owe to their subscribers, and a still more sacred duty by which they are bound to the great Italian masters, that they should reject all spurious work, and give their fiat only to the best chromo artist, whoever he may be.

This Brancacci Chapel of Masolino, Masaccio, and of Lippi, then, we would designate as the second chronologic and geographic centre of the Arundel operations. Around the third the society is now making its first approaches. We have already said that copies have been executed of the frescoes of Cimabue, Buffalmacco, and Simone Memmi, in the famed Convent Church of Assisi—famed no less in the domain of Art than in the realm of religion. We desire that this good work may be prosecuted to completion. We wish that the power and the popularity which the Arundel Society has now attained may be directed to undertakings of this magnitude and import. Mere desultory efforts, the publication of miscellaneous and disconnected works, may gain public applause and attract subscribers; but we are glad to know that the Arundel Society has now attained the proud position most to be desired after, whether the sphere be politics, literature, or Art—that it has reached, we say, the strength which can fearlessly incur, and even, if needs be, court, direct unpopularity. In other words, this society can brave the publication of a high class of works, which cannot be ventured on by mere private mercantile houses—works which appeal to the educated few, which supply the wants of earnest students, and which tend to exalt Art in this country. We have enumerated three such archeologic undertakings—Giotto's Arena Chapel at Padua, the Brancacci Chapel in Florence, and the Convent Church of Assisi. Fully to perfect this task, so laborious and delicate, some critical dissertations and biographical narratives are still required. Mr. Ruskin kindly supplied the needful comments on the Giotto Chapel, and Mr. Layard has written careful monographs on Ghirlandajo and other of the Italian masters. Mr. Layard we can only hope may find leisure to settle into publishing form his accumulated data touching the schools of Florence, and thus set at rest, if possible, the many questions with which German critics have especially perplexed the paintings of the Brancacci Chapel.

The preceding is by no means a complete enumeration of all the works which the Arundel Society, in its unparalleled enterprise, have now in hand; but at any rate the sketch here given is in its general outline sufficiently intelligible. In conclusion we express the hope that the grand projects thus indicated may be carried out with judgment and detailed knowledge to systematic completion. Each great school, master, and epoch in Italian Art should in turn be treated with just impartiality. Schools spiritual and schools naturalistic, masters immature and masters fully developed, epochs commencing at the early dawn and touching upon descent, should each contribute characteristic works towards furnishing the grand gallery dedicated to the Italian Arts. The Arundel Society, we repeat, is now in a position to do just whatever may seem best in the interest of that high culture they seek to promote. In fine, overwhelming prosperity compelled the council at the last annual meeting to take measures by which limits might be set to the further increase of members. A premium will thus be put on the vested interest of the present subscribers.

## THE TURNER GALLERY.

## LINE-FISHING OFF HASTINGS.

Engraved by W. Miller.

A "FRESH-WATER" angler would be disposed to question the appropriateness of the title of this picture, seeing that "line-fishing," in his phraseology, means angling with a rod and line, of which there are no signs here. But a "deep-sea" fisherman, who recognises the corks floating on the surface of the water, will admit that the artist has not miscalled his subject. These corks support a strong line—seen in the picture—to which a number of thinner lines, with baited hooks, are attached; in other words, fishing by this method is sometimes employed on the coast instead of the use of the net, or trawling.

The picture was painted in 1835 for Mr. Sheepshanks, and now forms part of the collection in the National Gallery at Kensington which bears his name. Like the majority of Turner's professed views, this is topographically incorrect, even as Hastings was nearly thirty years ago; but in composition and treatment it is an exceedingly fine work. The foreground is occupied by the fishing-boats, which are well placed for pictorial effect, and sit lightly on a sea that the men in them would call "lively," for the wind is fresh, as evidenced by the sails of the collier-boat standing out from the land, and by the lines of wave rolling over the beach. The sea in the middle distance is white with sunning; the nearer part seems to be under the shadow of some heavy passing clouds, an arrangement which enabled the artist to throw all his force of colour into this portion of the composition. The view is closed in by the lofty rocks of fawn-coloured sandstone on both sides of the town, which lies nestling among them sheltered from the blasts of the north and east winds; the hills on the left stand forward against a somewhat dark grey sky, above which a mass of light fleecy clouds, broken into irregular but picturesque forms, is hurried along by a stiff breeze.

Hastings, like some other towns on the south-eastern coast of England, has seen various changes. Nothing positive is known of its origin, or whence its name was derived. There is a tradition that at the close of the ninth century the Danes, with a vast fleet of ships, about two hundred and fifty, it is said, "under the command of the pirate Hastings, landed at the mouth of the river Rother, near Romney Marsh, and immediately possessed themselves of Apaldore, where and at Hastings, so called after their leader, they constructed forts, and ravaged all the coast to the westward of the country." Whether this be true or not, it is quite certain that nearly one thousand years after a young Danish princess landed at a town scarcely an hour's journey, as we travel at the present time, from Hastings, and, without fleet or army, soon took possession of the whole British nation, in its respect and affection; and thus the Princess Alexandra has shown herself a mightier conqueror than her barbaric ancestors, sea-kings though they were assumed to be. Edward the Confessor granted a charter to Hastings, which was confirmed by other monarchs down to the time of Charles II., who greatly extended it. During the last century and the early part of the present, the town was little more than a residence for fishermen and others engaged in the coasting trade, though one of the Cinque Ports, and as such possessed many privileges denied to other places of far greater importance, including that of sending two members to parliament, who, with the other members for the Cinque Ports, had the honour of bearing the canopy over the king at his coronation.

Within the last quarter of a century Hastings, with the adjacent town of St. Leonard's, has become one of the most fashionable places of resort on the southern coast; the beauty of the surrounding country being one source of attraction, while the mildness of the air, arising from its sheltered situation and its southern aspect, peculiarly suits it for persons of delicate constitution. The walks and drives in the vicinity are exceedingly lovely, and the historical associations connected therewith—especially those having reference to the town and abbey of Battle, a few miles distant—add greatly to its interest.





J. M. W. TUNNICLIFFE, R.A. 1857

LINE FISHING OFF HASTINGS.

W. MILLER, SCULPT

FROM THE PICTURE IN THE MUSEUM OF THE HASTINGS COAST GUARD STATION







## THE MEMORIAL OF 1851.

THE "Memorial" of the Great Exhibition of 1851 has been inaugurated in the gardens of the Horticultural Society. There have been few occasions, of late years, in England, where so many of its leading worthies met together. Although the Queen was not present, the several branches of her beloved family were—accompanied by nearly all the ministers of state, the heads of several learned bodies, the mayors of the principal cities and towns of England, Scotland, and Ireland, the Royal Commissioners of 1851 and 1862, and the Executive Committee by whose labours the work has been accomplished. The main purpose of the assembly was to do honour to the memory of the Good Prince Albert, to whom the world is indebted for the immense benefits it derived from the Exhibition. That purpose has been thoroughly achieved. The Queen has obtained another strong proof of sympathy and affection, and the gratitude of the country has found another enduring record. The newspapers of the day have so fully detailed the proceedings that it will be unnecessary for us to repeat them here. It will suffice to state that nothing disturbed the perfect harmony of the ceremonial. The Queen had previously seen and fully appreciated the work of the sculptor. Not only from her Majesty and the Prince of Wales did he receive well-deserved compliments; the thousands who were present were warm in their admiration; the press, without an exception, has confirmed the verdict of the public, and it certainly is not too much to say that the garden of the Horticultural Society contains the best of the national monuments as yet erected in England.

It was worth waiting for, and it has been waited for long. Nearly eleven years ago a meeting at the Mansion House resolved that a record of the Exhibition, and a statue of its founder, should be placed, by public subscription, on the site of the famous Crystal Palace in Hyde Park. Why it is not in the place intended, and where it seems imperatively "due," it is now needless to inquire; neither can it now be useful to comment on the difficulties placed in the way of the Executive Committee, which compelled them to abandon their original plan of placing this lasting record where it might be seen by the whole public, and to present it to the Horticultural Society for erection in their gardens, where it can be admired but by few. Certain it is that the Prince Consort had been persuaded by the "authorities at South Kensington"—First. That the sum subscribed was too small to produce a work worthy of the event commemorated; secondly, That the sculptor selected was not competent to the proper performance of so important a task; and thirdly, That a gentleman high in their favour and confidence was the right person to do this work, and ought to do it—in the teeth of honour and justice. The Good Prince, before his lamented

death, had been entirely convinced that "the authorities at South Kensington" were, to say the least, "mistaken;" and that the Executive Committee, who had resolved upon honourably

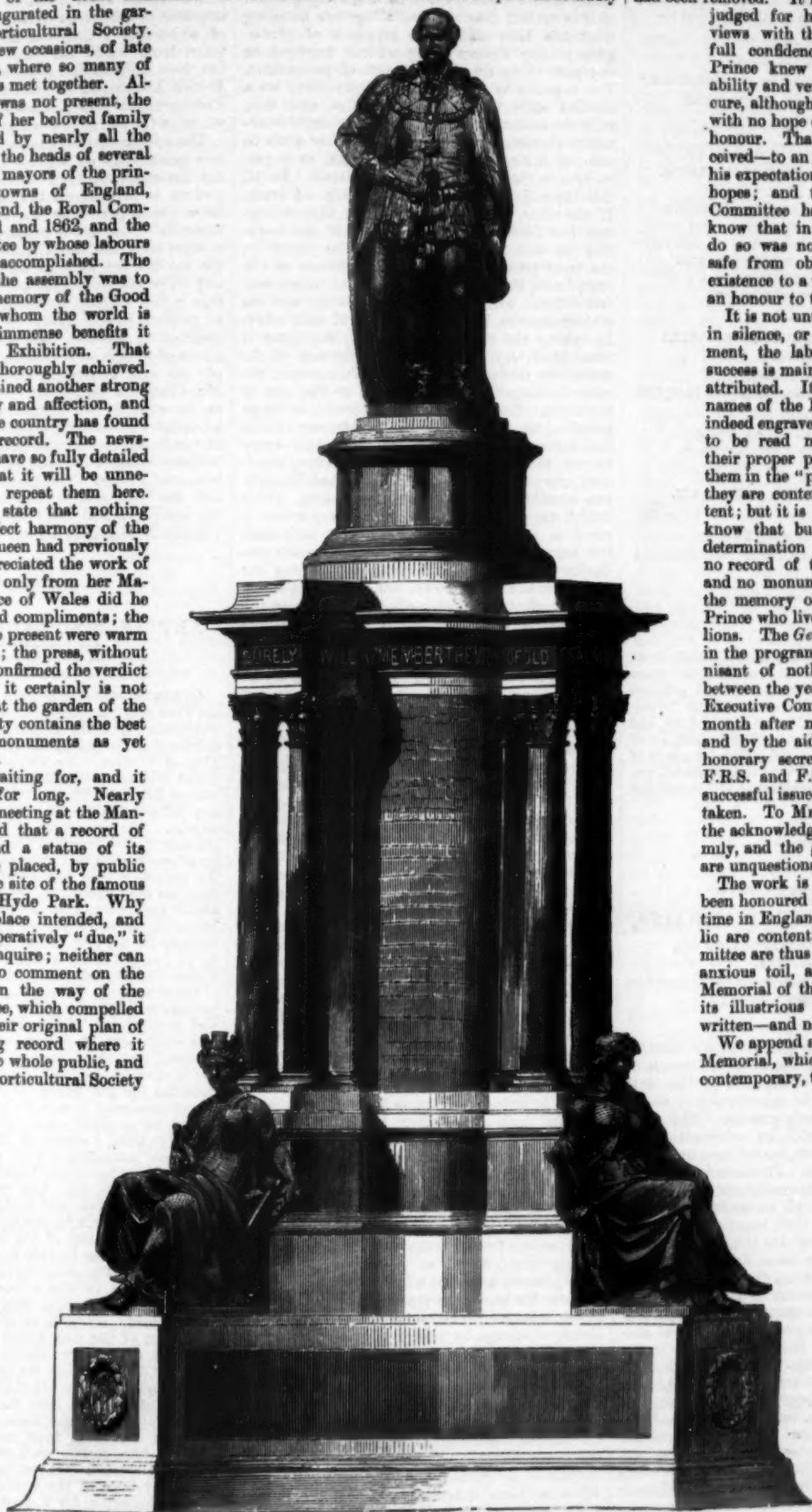
nations, had acted wisely and right. He had seen Mr. Durham's work in nearly all its stages; all the doubts he had been taught to entertain had been removed. It is sufficient to say he had judged for himself; repeated interviews with the sculptor had created full confidence in his powers. The Prince knew that a work of great ability and very large interest was secure, although the artist was working with no hope of other recompense than honour. That recompense he has received—to an amount not only beyond his expectations, but far exceeding his hopes; and the Executive Memorial Committee have the gratification to know that in acting justly—when to do so was not agreeable, nor indeed safe from obloquy—they have given existence to a work that is a credit and an honour to the country.

It is not unusual in England to pass in silence, or at least without comment, the labours of those to whom success is mainly, if not entirely, to be attributed. It is so in this case. The names of the Executive Committee are indeed engraved in "enduring granite," to be read now and hereafter, and their proper position was accorded to them in the "procession." We believe they are content, and more than content; but it is right the public should know that but for their energy and determination there would have been no record of the Exhibition of 1851, and no monument to associate with it the memory of the Great and Good Prince who lives in the hearts of millions. The General Committee figured in the programme, but they were cognisant of nothing connected with it between the years 1852 and 1863. The Executive Committee met continually month after month, year after year, and by the aid of their indefatigable honorary secretary, GEORGE GODWIN, F.R.S. and F.S.A., they brought to a successful issue the task they had undertaken. To Mr. Godwin their thanks, the acknowledgments of the Royal family, and the gratitude of the public, are unquestionably and eminently due.

The work is done: the sculptor has been honoured above any artist of our time in England; critics and the public are content. The Executive Committee are thus rewarded for long and anxious toil, and the history of this Memorial of the Great Exhibition and its illustrious Founder need not be written—and never will be!

We append a brief description of the Memorial, which we borrow from our contemporary, the *Builder*; and we are also indebted to the liberal courtesy of the proprietors of that work for the engraving of the Memorial introduced on this page.

"The Memorial stands on a stone basement, erected to receive it by the Horticultural Society, at the head of the lake and facing the conservatory. The idea embodied is Britannia (typified by the Prince), supported by the four quarters of the globe,—marking that the Exhibition originated in England and was supported by all other nations. The monument is 42 feet



THE MEMORIAL OF THE GREAT EXHIBITION OF 1851.

performing the contract they entered into when inviting the competition of sculptors of all

in height and 18 feet across the base at the angles. The inscriptions are very full. On the south face

are the names, incised and gilt, of all who were mainly interested in the Exhibition; on the east face is a complete list of the exhibiting countries; on the west are the salient statistics of the Exhibition; while the north face is thus inscribed:—

ERECTED  
BY PUBLIC SUBSCRIPTION.  
ORIGINALLY INTENDED ONLY TO COMMEMORATE  
THE INTERNATIONAL EXHIBITION  
OF 1851,  
NOW  
DEDICATED ALSO TO THE MEMORY OF  
THE GREAT AUTHOR OF THAT UNDERTAKING,  
THE GOOD PRINCE,  
TO WHOM FAR-SEEING AND COMPREHENSIVE  
PHILANTHROPY ITS FIRST CONCEPTION WAS DUE;  
AND TO WHOSE CLEAR JUDGMENT AND UNTIRING  
EFFORTS IS DIRECTING ITS EXECUTION  
THE WORLD IS INDEBTED FOR  
ITS UNPRECEDENTED SUCCESS.

ALBERT FRANCIS AUGUSTUS CHARLES  
EMANUEL,  
THE PRINCE CONSORT,  
BORN AUGUST 26TH, 1819. DIED DECEMBER 14TH, 1861.

"He was a man! take him for all in all,  
We shall not look upon his like again."

SCULPTOR—JOSEPH DURHAM.

EXECUTIVE COMMITTEE:

THOMAS CHALLIS, *Lord Mayor 1861, Chairman.*  
FRANCIS BENNETT.  
T. B. BRANDETH GIBBS.  
GEORGE GODWIN, *Honorary Secretary.*  
PETER GRAHAM.  
S. CARTER HALL.

"The body of the Memorial is of grey granite from the Cheesewring quarries: the columns and ante and the panels in the plinth are of red polished granite from Aberdeen. The statue of the Prince, in the robes of the Great Master of the Bath, and the statues of the four quarters of the world, are of bronze, produced by Messrs. Elkington by means of the electrolytic process. Of this same material, too, are the caps and bases of the columns, and the medals in the plinth."

ENLARGEMENT OF  
CARTE DE VISITE PORTRAITS,  
BY AN IMPROVED ADAPTATION OF THE  
SOLAR CAMERA.

APPLICATION OF PHOTOGRAPHY TO PAINTING  
ON CANVAS AND ENAMELS.

We have been recently favoured by Mr. Claudet with a private view of a numerous collection of photographic portraits enlarged from the carte de visite, and have had the opportunity of seeing the process of their enlargement. The solar camera is furnished with an achromatic lens twelve inches in diameter, turned to a moveable mirror reflecting the sun. This lens concentrates an intense light upon the small negative portrait, and by the refraction of an ordinary camera obscura the image of that negative is thrown upon the paper prepared for the large portrait, which is placed, in the room darkened for the purpose, on a vertical frame, at a certain distance determined by the amount of enlargement required, and in a few minutes the increased picture, so far as the Art work of the sun is concerned, is complete. There is no limit to the possible increase of size. Having in hand a colossal figure, an artist may have before him to work from a whole-length portrait of any required dimensions, ten, twelve, or twenty times the size of life, and with, too, the all-important certainty that whatever may be the size, the proportions will be absolutely true, and the whole in perfect drawing. How this is, is not difficult of explanation. The carte de visite is taken with the sitter at a proper distance from the camera, at which the focus is known to be mathematically exact; and at the time the original portrait is taken, the proportion to life-size is marked

upon the negative. The distance of the sitter, the absolute accuracy of focus, and the rapidity—almost instantaneous—with which the portrait is taken, ensure a picture true to life, every portion of it in perfect drawing, and altogether avoiding what has been called the reproach of photography—any feature being unduly enlarged, or any part being distorted or out of perspective. The negative is placed at a certain point on a divided scale within the apparatus, and this, with the amount of enlargement required, determines absolutely the point on another scale in front of the camera, where the screen, or paper, to receive the enlargement must stand. In all this there is no error, or possibility of error. If the sitter, for instance, has been, say, twenty-two feet from the camera in which the negative is taken, if this negative be placed in the same position within a solar camera of the same focus, the picture on a screen at twenty-two feet distance will be life-size. The sitter and the picture assume, in fact, the places of each other. In taking the miniature portrait, the sitter is diminished, say, twenty times to the size of the carte; in taking the enlarged photograph, the carte is magnified twenty times to the size of the sitter. There can be no distortion, no exaggeration, no unreality or untruthfulness in the diminution of the sitter to the carte; every feature, every portion of the figure, every accessory, every fold of drapery, is diminished throughout equally; and so the enlargement, which might very fairly be called a restoration, is equal in every part throughout. In both cases the accuracy is certain; the focus is mathematically true. The little carte has nothing but the sitter, as the sitter was; and the enlargement, however great, has nothing but the little picture.

Several of the enlargements in this collection are bust, half-length, and life-size; but the most pleasing and more convenient proportion are those enlarged about nine times, to a size of 28 by 24 inch pictures. There is all the roundness and softened outline of life; no imagined picture, but nature's truth; the very being that the sun shone on when the sun's self took the picture.

As an aid to artists, these enlarged portraits must be invaluable. They can choose their own pose for the carte, can have several different, can try how they each look enlarged, can select from amongst them. The artists can be supplied with the real photograph enlarged to paint upon it; but for large portraits they will prefer the new ingenious process proposed by Mr. Claudet—to have the life-size portrait thrown by the solar camera upon their own canvas, forming no permanent picture there and leaving no mark, but remaining as long as the artists need for them to make their drawing in outline, or even finish the portrait upon the canvas without drawing a line; to paint, as it were, upon the very face itself; and still there will be the face before them unchanged to work upon; and if they would test how they are progressing, and how their colour accords with nature, they have but to shut out the image of the camera in order to examine their picture by the admitted light of the day. While the image of the solar camera is thrown on the canvas, there is no more instructive study for the artist than to place the palm of his hand before the canvas, and so let the real skin receive a part of the features, and he is then struck with its look of warmth, transparency, and life. No true artist will despise these lessons from nature as they are taught by photography. Small or great, up to life-size, these pictures are what a human eye sees, perfect pictures for one eye, represented by the one glass of the camera. No artist can paint more. He can choose which eye he pleases—the left eye to show most of the left of what he paints, or the right eye, and so show farther round the right; but no artist can paint at once the pictures of both eyes; for this we must have the camera with two glasses, one representing each eye, the picture from each, and the stereoscope that, putting them together, as the eyes put their two pictures together, gives the roundness, projection, and relief of nature. The effect of these stereoscopic pictures, with their truly magic illusion, is shown in a number of specimens exhibited in Mr. Claudet's gallery. As for the improvements in the solar camera by which the enlarged pictures are taken, they really consist in the adaptation of the scale by which the

focus in any camera, and the relative place of the carte de visite negative on one side of the camera and the screen on the other, are both determined. These depend upon a matter of great scientific importance—the true measurement of the focus of a lens, or rather the determination of the point from which the focus is to be measured. On these subjects Mr. Claudet read papers at the British Association in 1861 and 1862, and at the Photographic Society, June 3, 1862, and to these we must for the present refer our readers.

The application of photography to the decorative portraiture on enamel and of porcelain, is the invention of M. Lafon de Camarsac. The picture is printed on the enamel or porcelain from the negative by the carbon process, and burnt in. This can be painted upon with metallic colours after the usual manner of enamels, and the colours are fixed in the stove precisely like any other painting upon porcelain. The advantage is that we may have, and it is our great want at present, human figures or real landscapes indestructibly fixed in true drawing and with the minutest details, at a moderate cost, upon articles of use and ornament in porcelain. Among Mr. Claudet's specimens of photographs burnt in on enamel, we remarked a beautiful pair mounted in bracelets, representing the portraits of the Queen and Prince Consort, ordered by her Majesty some time before the death of the lamented Prince. The painting is well executed, and the likenesses are excellent. On the whole, the extensive and truly artistic gallery of Mr. Claudet is worthy of a visit.

ART IN SCOTLAND AND THE  
PROVINCES.

GLASGOW.—The exhibition of the "Institute of the Fine Arts" is announced to open on the 2nd of November; all works intended for exhibition must be delivered at the gallery in Glasgow on the 16th and 17th of October. Mr. Joseph Green, 14, Charles Street, Middlesex Hospital, is the London agent, and will receive works till the 13th of October, and afford any information on the subject which artists may require. The committee of the society has voted the sum of One Hundred Guineas to be awarded in premiums for the best pictures contributed, but with the condition that they are of sufficient merit, and have not been painted longer than two years. This sum is apportioned thus:—Fifty Guineas for the best Historical or other Figure Picture, in oil; Thirty Guineas for the best Landscape, Sea, or Coast View, in oil; and Twenty Guineas for the best Water-Colour Picture, irrespective of subject.

BIRMINGHAM.—Messrs. Henry Bettridge and Co., proprietors of the extensive papier-maché manufactory in this town, have just executed a magnificent and costly suite of drawing-room furniture in this material, and also a number of other objects, both for household use and for ornament, which are intended for the Nizam of Hyderabad. The furniture consists of a massive loo-table, two reclining chairs, two couches, twelve oval back chairs, an oblong sofa-table, a variety of light occasional chairs, and two tea-tables. The miscellaneous articles include writing-cases, blotting-books, stationery cases, inkstands, &c. The whole are painted and inlaid in the richest and highest style of decorative Art; and they will be the means of extending the taste and ingenuity of the British workman to a remote part of our Eastern empire.

BRISTOL.—The casket forming part of the bridal gift presented by the citizens of Bristol to the Princess of Wales is a very elegant specimen of workmanship, reflecting great credit on the taste and judgment of the manufacturers, Messrs. C. and W. Trapnell, of that city; the design and model being by Mr. Caleb Trapnell, senior partner in the firm. The body of the casket is of ancient oak, a portion of an old beam taken from the church of St. Mary Redcliffe; the ornaments are of box-wood, very exquisitely carved in floral decorations. The lid is divided into panels, each of which has a small painting inserted. On the base are sculptured the names of some of the worthies of Bristol—Cabot, Penn, Chatterton, Sir T. Lawrence, and others.

BURLEIGH.—The committee for erecting the Wedgwood Memorial Institute at this place, has issued a notice that all designs submitted in competition "for the ceramic treatment and decoration of the block façade of the Institute, which is to be con-



structed according to the accepted design of Mr. G. B. Nichols, must be sent to the care of the porter of the Architectural Union Company, 9, Conduit Street, London, on or before November 2, 1863. All particulars respecting terms, &c., of the competition may be obtained of the same person. The prizes offered for the best designs are respectively £25, £15, £10, and £5.

CAMBRIDGE.—Mr. Foley, R.A., has received the commission to execute the memorial statue of the late Prince Consort for this town.

IPSWICH.—The annual distribution of prizes to the pupils of the School of Art has taken place, when twelve medals and several minor prizes were presented. The government inspector reports favourably of the condition of the school.

KIDDERMINSTER.—The School of Art in this town, which has only been established little more than a year, now numbers ninety students, out of whom more than one-fourth are designers, or engaged in businesses where Art-designs are required.

LIVERPOOL.—The memorial of the Duke of Wellington was inaugurated on the 18th of May. It takes somewhat of the form of the Nelson column, in Trafalgar Square, except that it is of the Doric order, and not Corinthian. The total height, including the steps, pedestal, and statue, is 132 feet. The design was furnished by Mr. A. Lawson, of Glasgow; the statue is by Mr. G. Lawson, Liverpool. Of the four panels on the sides of the pedestal, one will contain a bas-relief of the final charge at Waterloo, and the others will record the military achievements of the dead hero.

NEWCASTLE-UNDER-LYME.—It is proposed to erect a suitable building in this town for the use of the pupils in the School of Art, whose number, as stated in the report read at the last annual meeting, amounts to 300. The number of prizes awarded at the last annual examination was thirty-eight. It is stated that half the cost of the school is defrayed by public subscription.

PLYMOUTH.—The annual examination of the works executed by the pupils of the Plymouth School of Design took place in the month of May, when five medals were awarded, and honourable mention was made of the drawings of two students.

SALISBURY.—The inauguration of the statue, by Baron Marochetti, of the late Lord Herbert of Lea, was announced to take place on the 29th of June—after our sheets were all at press. It will—or, we may now say, it does—stand in the market-place, immediately in front of the Council Chamber. The inscription on the pedestal is simply "Sidney Herbert."

SOUTHAMPTON.—The annual distribution of prizes awarded to the pupils of the Southampton School of Art, was made, a short time since, by the Lord Mayor of London, M.P., in the presence of a numerous company. This school retains about the same number of pupils it had in the preceding year, but Mr. Baker, the head-master, expressed his regret "that many of them pursue their studies in a desultory manner. There are numerous instances of students entering three and four times in the course of the year—coming for a month or two, and then staying away for a similar period. Of course this is detrimental to their progress, and they necessarily do not derive that benefit from the instruction that a continuous study in the school would give them." The usual annual examination and inspection by Mr. Eyre Crowe, of the Department of Art, took place in October last. The proposal for locating the School of Art on the second floor of the Hartley Institute is still under the consideration of the council, and it is hoped it will receive its favourable consideration, as the premises at present occupied by the school, although adapted for elementary drawing, present many difficulties to the studies of more advanced students, and thus prevent the full development of the artistic talent of the locality.

STROUD AND GLOUCESTER.—An exhibition of the drawings made by the pupils of these two schools, which are under the direction of Mr. J. Kemp, was lately opened. Thirteen students of the Stroud School received medals, and six drawings were selected for the national competition. Twelve pupils of the Gloucester branch were awarded medals, and five of their works were to accompany those from Stroud to South Kensington.

YARMOUTH.—Eight medals and seven books, besides other prizes, the whole amounting in number to 130, were distributed at the last annual examination of the pupils in the Yarmouth School of Art. We cannot understand this wholesale kind of reward; it must certainly tend to lessen the value of such distinction. It was stated at the meeting that the standard of examination was so low that almost every pupil obtained a prize. If this be so, the whole thing is an absurdity.

## PICTURE SALES.

THE lengthened report we deemed it necessary to give in our last number, of the sale of the Bicknell collection, compelled us to postpone to the present month notices of several sales which took place about the same time and at subsequent dates. The omission is now supplied.

On May 2, Messrs. Christie, Manson, and Woods sold a small but good collection of paintings and water-colour drawings, the property of the late Mr. H. Charlton, a gentleman who resided in Cheshire. The works which realised the highest prices were,—'View near Dorking,' P. Nasmyth, 176 gs. (Vokins); 'Cockle Gatherers: Children on the Sea Shore,' W. Collins, 158 gs. (Grundy); 'The Mountain Spring,' a girl and child drinking at a fountain, P. F. Poole, 175 gs. (Grundy); 'Fruit and Flowers,' Van Oss, 100 gs. (Ensom); 'The Wreck of the *Zuyder-Zee*,' Koekkoek, 145 gs. (Vokins); 'Edinburgh,' P. Nasmyth, 175 gs. (Vokins).

In the same rooms were sold, on May 9, the collection of Mr. G. H. Morland, a descendant of the painter of this name. The pictures consisted chiefly of works by the old masters, with a few specimens by Morland and other English artists; among them were,—'Interior of an Apartment, with Cavaliers and Ladies singing and drinking,' P. De Hooghe, from the Saltmarsh gallery, 145 gs. (Cox); 'The Grand Canal, Venice,' with its companion, 'The Doge's Palace, Venice,' Canaletti, 145 gs. (Stewart); 'An Interior,' with two men and a child seated at a table, a woman by the fireside in the background, A. Ostade, from the Saltmarsh gallery, 135 gs. (Pearce); 'La Petite Affligée,' Greuze, 170 gs. (Rippe); 'Italian River Scene,' with ruined temples and cows in the foreground, Claude, 120 gs. (Smith); 'An Interior,' with a lady seated paring apples near a table covered with a rich Persian carpet, N. Maes, 165 gs. (Woodin); 'A Village on a Frozen River,' numerous figures skating, A. Van der Neer, 205 gs. (Cox); 'A Dutch Town on the Banks of a Canal,' with figures under a group of large trees, an exquisitely painted picture by Vander Heyden, 230 gs. (Rippe); 'The Courtyard of a Palace,' with cavaliers and other figures, a work of almost miniature size, and by the same painter, 75 gs. (Van Cwyck); 'Landscape,' with peasants dancing before a cottage door to the sounds of a bagpipe, D. Teniers, 105 gs. (Rippe); 'The Mountain Pass,' N. Berghem, a well-known picture from Mr. Solly's collection, 410 gs. (Cox); 'Marie Leckinsaki, Queen of Louis XV., introduced to the Domestic Virtues,' F. Boucher, 220 gs. (Vaughan). The following pictures are all by G. Morland:—'Landscape, with a Gipsy Encampment,' 145 gs. (Cox); 'A Farmyard,' 80 gs. (Vokins); 'A Stable Scene,' 120 gs. (Cox); 'The Carrier Preparing for his Journey,' a very fine work, 245 gs. (Cox); 'A Grand View at Enderby,' with an itinerant vendor of pottery offering his wares to a woman, considered one of Morland's grandest productions, 275 gs. (Cox).

The whole collection was sold for £6,607. The prices paid for the pictures are insignificant enough after the sums which are now given for those by our own modern painters.

Messrs. Foster and Sons sold, on May 13, at their rooms in Pall Mall, a small collection of English pictures, the property of Mr. Joseph Penlington, of Much Woolton, Lancashire. The principal specimens were,—'A Spanish Belle,' J. Phillip, R.A., 130 gs. (the purchaser's name was not announced); 'View off Murano, Lagune of Venice,' E. W. Cooke, A.R.A., painted in 1860, 132 gs. (Wallis); 'The Artist Abroad,' A. Solomon, 100 gs. (Earle); 'Cattle Driving,' W. Linnell, exhibited in the Academy last year, 255 gs. (Wallis); 'The Valley on the Moor,' J. C. Hook, R.A., in the Academy Exhibition of 1860, 192 gs. (Moore); 'The Farewell,' W. P. Frith, R.A., 131 gs. (Wallis); 'Cattle in a Stable,' T. S. Cooper, A.R.A., 100 gs. (Leggatt); 'Landscape,' a winding road across a heath, with figures, and an old oak tree and a shed in the foreground, P. Nasmyth, 210 gs. (Graves); 'Afternoon in Autumn,' T. Creswick, R.A., 132 gs. (Flatou); 'Lake Scene,' P. Nasmyth, 156 gs. (Agnew); 'View near Hampstead,' J.

Linnell, Sen., 105 gs. (Agnew); 'Pont Hoogan, North Wales,' W. Müller, 440 gs. (Flatou). The majority of the pictures were of small cabinet size. The whole realised about £5,000.

A sale of drawings and oil pictures, from various private collections, took place at the rooms of Messrs. Christie, Manson, and Woods, on the 16th of May. The works, with two or three exceptions, were all English. They included seven examples of Morland, the property of the late Mr. E. Bocquet. Among the drawings were,—'Plymouth Sound,' J. M. W. Turner, from Mr. Windus's collection, 122 gs. (Vokins); three small drawings by F. Taylor, figures in conversation, and a dog, 'Return from Hawking,' and 'Highland Home,' 140 gs. (Vokins); three by C. Stanfield, R.A., 'Fort Rouge,' 'Fishing Smack and Boat off Brighton,' and 'Isola Bella, Lago Maggiore,' 206 gs. (Vokins); 'Landscape, with Cattle and Figures,' Copley Fielding, 101 gs. (Croft); 'Landscape,' with a cow and calf in the foreground, Rosa Bonheur, 145 gs. (White); 'A Village Wedding,' G. B. O'Neill, 110 gs. (Holmes); 'View on the Sands,' W. Collins, R.A., 101 gs. (White); 'A Ball-room in 1760,' the picture by A. Solomon exhibited in 1848, 400 gs. (Gillott); 'Canterbury Meadows,' T. S. Cooper, A.R.A., 305 gs. (Langton); 'Portrait of Sir J. Esdaile, Lord Mayor of London in 1769,' Reynolds, 100 gs. (Wallis); 'Landscape,' Gainsborough—the catalogue said this picture was obtained from the painter by the father of its late owner, and that it had never left the family mansion—340 gs. (Thomas); 'The Glebe Farm,' the well-known picture by Constable, 780 gs. (Martin). Of the seven works by Morland, 'Repose,' a gipsy family round a fire, sold for 120 gs. (E. Bocquet); 'Wood Scene,' with a cottage, and sportsmen seated in conversation with a female cottager, 144 gs. (Cox); 'A Wooded Landscape,' peasants in a storm, 140 gs. (Wilson). The others sold for considerably lower sums.

On the 18th of May Messrs. Christie and Manson sold the pictures collected by the late Mr. A. L. Egg, R.A., with the sketches and a few finished works from the artist's own hand. Of the latter the most important items were,—'The Toilet,' a lady seated at a table, and her maid, a scene by candlelight, 50 gs. (Gilbert); 'Girl Writing,' 52 gs. (Cox); 'The Leisure Hour,' 40 gs. (Gilbert); 'The Crochet Lesson,' 94 gs. (Cox); 'Travelling Companions,' the interior of a railway carriage, 330 gs. (Cox); 'Past and Present,' the triptych, without a title, exhibited at the Academy in 1858, 330 gs. (Agnew); 'An Algerine Girl with a Guitar,' one of the painter's latest works, 80 gs. (Cox). Among the pictures by other artists were the finished sketch of 'Le Bourgeois Gentilhomme,' W. P. Frith, R.A., 50 gs. (Cox); the finished sketch of 'Coming of Age,' W. P. Frith, R.A., 185 gs. (White); 'Voices from the Sea,' P. R. Morris, 100 gs. (Gilbert); 'The Death of Chatterton,' H. Wallis, 775 gs. (Agnew)—the late owner is stated to have paid £200 for it; 'Claudio and Isabella,' Holman Hunt, 610 gs. (Agnew)—in 1850 this picture is said to have been sold for £180. The whole collection realised upwards of £4,000.

The collection of "old masters" formed by the late Mr. Robert Craig, of Glasgow, was sold by Messrs. Christie, Manson, and Woods, on the 30th of May, at their rooms in King Street, St. James's. The Prince of Wales inspected the pictures on the preceding day, but whether with a view to purchasing we have not ascertained: probably it was so, as Mr. Seguer, who we know was frequently consulted on these matters by the late Prince Consort, bought some of the pictures on this occasion.

The number of paintings submitted for sale amounted to about one hundred and fifty; of these the following may be noted as the principal:—'A Rocky Landscape,' with a halt of cavaliers and other figures, J. and A. Both, 160 gs. (Isaacs, of Liverpool); 'Cavern Scene,' with figures at play, dogs and a donkey near them, K. Du Jardin, 190 gs. (Evans); 'Coast Scene at the Mouth of a River,' W. Van der Velde, 202 gs. (Evans); 'Italian Landscape,' with peasants, mules, and sheep, J. and A. Both, 133 gs. (Cox); 'Portrait of a Man in rich Costume,' Rembrandt, 220 gs. (White); 'Wooded



Landscape, with peasants on a road, Hobbema, 300 gs. (Cox); 'Off the Coast of Holland,' Backhuysen, 110 gs. (Cox); 'The Hay Cart,' Lingelback, 210 gs. (Cox); 'A Water-mill,' Ruysdael, 111 gs. (Cox); 'Landscape,' with female peasants milking cows and goats, N. Berghem, 175 gs. (Mainwaring); 'The Banks of the Tiber,' Both, £106 (Pearce); 'Sea View off the Dutch Coast,' men of war and fishing boats in a stiff breeze, three figures on the shore in front, Backhuysen, 115 gs. (Pearce); 'A Country Inn,' Philip Wouwerman, 130 gs. (Cox); 'A Dutch Town,' Van der Heyden, with figures by A. Van der Velde, 105 gs. (Bourne); 'St. Francis nursing the Infant Christ,' Murillo, from Lord Cowley's collection, 165 gs. (Cox). The two next pictures, by Tintoretto, were, it is said, painted by him at Venice, about the year 1570, for the noble family of Da Mula, in whose possession they remained without intermission until October, 1861. The original contract for painting them, signed by the artist, is still preserved in the Da Mula archives, and specifies the price paid to Tintoretto for them: we should like to have heard what this was. 'The Raising of Lazarus' sold for 110 gs., and 'The Worship of the Golden Calf' 100 gs.: both were bought by Mr. Bourne. The four following pictures, formerly in the Solly collection, were purchased by Mr. Seguer—'S. Jerome at his Devotions,' Leonardo da Vinci, 100 gs.—at the sale of Mr. Solly's pictures in 1847, it realised 31 gs., and in 1850 it was again sold by Messrs. Christie and Co. for 90 gs.; 'The Madonna and Infant Christ,' with St. Jerome, St. Joseph, and a bishop kneeling on a pagan, Leonardo da Vinci, £200—we have no record of this painting in our notice of Mr. Solly's sale, but it appears in that of the subsequent sale, when it realised 251 gs.; 'The Passage of the Red Sea,' Mazzolini di Ferrara, dated 1521, and engraved in Agincourt's large book, 240 gs. In the Solly sale 230 gs. were paid for it, and in 1850 it was bought for 220 gs. 'Portrait of Anne of Austria,' Rubens, £200. This picture is not included in our notice of the Solly collection.

Mr. Craig's paintings realised altogether about £7,410.

#### ART-UNION OF LONDON.

The following pictures have been selected by the prizeholders of the current year:—

From the Royal Academy.—'A Reconciliation,' by F. R. Harwell, £210; 'A Scene in the Life of Kepler,' J. Heaphy, £300; 'The Enchanted Frog-Prince,' Mrs. Bridell, £42; 'A Day Dream,' E. J. Poynter, £42; 'The Pride of the Desert,' A. Cooper, R.A., £26; 'A Study on the Coast,' T. Walters, £15 15s.; 'On the East Hill, Hastings,' J. Thorpe, £15 15s.; 'Windermere, from Low Wood,' J. Walton, £15.

From the Royal Scottish Academy.—'Bournemouth,' by E. T. Crawford, £25; 'Lochnagar,' James Giles, R.S.A., £30; 'Village Musicians,' H. Collins, £20; 'Study,' Robert Gavin, £10.

From the British Institution.—'A Summer Ramble,' by R. Collins, £100; 'A Visit from the Parson's Daughter,' W. H. Knight, £75; 'A Pastoral,' W. Crabbe, £50; 'The Tournament,' C. Hunt, £40; 'The Thames at Sonning,' H. Juteau, £40; 'On the Swale, Yorkshire,' G. Cole, £25; 'Fowey Castle, Cornwall,' H. K. Taylor, £15.

From the Society of British Artists.—'Scene in Peterborough,' by J. Tennant, £120; 'Fern Gatherers,' E. J. Cobbett, £110; 'At Ockham, Surrey,' F. W. Hulme, £100; 'Summer on the Thames,' W. W. Gosling, £75; 'Welsh Pasture View,' S. R. Percy, £75; 'The Peat Gatherer,' S. B. Godbold, £75; 'The Corn-field,' W. Shayer, £50; 'Derwent Water,' J. Walton, £42; 'Learning a Ballad,' F. Underhill, £40; 'A Downholme Bridge,' G. Cole, £35; 'Moonlight,' A. Clint, £25; 'Shipping off the Casket,' H. K. Taylor, £25; 'Cologne on the Rhine,' J. B. Smith, £21 10s.; 'By the Sea-side,' J. Hangell, £20; 'The Morning Call,' G. Pope, £25; 'Feeding,' J. F. Herring, £25; 'Cathedral at Abbeville,' T. J. Wood, £25; 'A Fisherman's Daughter,' J. T. Lucas, £20; 'Village and Castle of St. Michel,' H. Valtier, £20; 'Dunstanborough Castle,' H. K. Taylor, £20; 'Black Diamonds,' J. T. Lucas, £17 2s.; 'Derwent Water,' C. Pearson, £15; 'Anxious Moments,' A. F. Rolfe, £15; 'On the Lieder,' E. A. Pettitt, £15; 'A Pic-Nic in the Woods,' E. Temple, £15; 'The Look Out,' F. R. Morris, £12 12s.; 'Fetch 'em in,' H. Hardy, £10 10s.; 'Lane Scene,' T. J. Sloper, £10 10s.; 'Camellias from Nature,' T. Whittle, £10.

From the Institute of Painters in Water-Colours.—'The Lizard Point,' by J. C. Bead, £42; 'Scene on the Teign,' P. Mitchell, £20 10s.; 'A Freshening Breeze,' J. P. Philip, £20; 'Little Boycott, &c.,' J. J. Absolon, £25; 'Picking up Pieces of Wreck,' J. G. Philip, £20; 'Near Bedgellert, North Wales,' E. Richardson, £22; 'Lane in Alton,' G. Shalders.

#### SCULPTURES IN IVORY AT THE ARCHÆOLOGICAL INSTITUTE.

For several years past the Archæological Institute has provided for its members and their friends a special exhibition of mediæval works of Art, arranged in chronological order, and with especial view to elucidate the Art-processes employed. These exhibitions have been of essential service to Art, and were the precursors of the great display at South Kensington last year, which undoubtedly, in a great degree, owed its success to the previous efforts of the Institute, in the discovery and description of the numerous Art-treasures possessed by English collectors. The friendly aid and ready encouragement received by the Society in former years have not been withheld on the present occasion, and the result is of an extremely satisfactory nature. In its variety and interest the collection of sculptures in ivory is the most valuable ever amassed. It comprises specimens of almost every style and period of Art, and of every country in which working in ivory has been practised. As might be expected, however, the mediæval ages furnish the greatest number. There are relics of every century of the Christian era—consular diptychs produced by pagan workmen, before Art had become imbued with the spirit of Christianity; consular diptychs with indications, such as the cross, that the influence of the new religion was beginning to make way; and diptychs, triptychs, paxes, paxes, and crucifixes of the after-period, when Art existed only as the handmaid of the religion to which it had been joined, and which for centuries was its chief patron and protector. Numerous examples, too, have been brought together of the Renaissance, when Art once more dissociated itself from its close intimacy with religion, and found both an aim and object for itself, and a new patron in the laity. And with all these—more for the sake of comparison, and to complete the collection—have been placed in juxtaposition various objects of Chinese, Indian, Burmese, and Japanese workmanship; so that Art, as represented in mobiliary sculpture, is exhibited in all its phases, and its progress or retrogression in any particular period or country distinctly recorded by authentic examples.

Ivory, obtained from India and upper and inner Africa, has, from the most remote times, been a favourite material with the sculptor, by whom it was highly prized, by reason of the facility with which it may be carved, and the high polish of which it is susceptible. Its durability, moreover, has fortunately preserved it under circumstances in which other substances have perished, and thus sculptures in ivory have become the most accessible and appropriate monuments for illustrating the gradual rise and decline of Christian Art from its origin to the nineteenth century.

Mr. Joseph Mayer, of Liverpool, the fortunate possessor of the Fejérváry collection, is the most extensive exhibitor, and his contributions include several remarkable specimens, chiefly fragmentary, of Assyrian, Egyptian, and Grecian sculpture, amongst which may be especially mentioned two lions from Nimrood, and a fine tiger's head of the best period of Greek Art. Mr. Brett also contributes several curious fragments; and Mr. John Murray sends drawings of those found at Nineveh by Mr. Layard, and now deposited in the British Museum. In Greece and Rome ivory was highly esteemed, and in it were executed some of the finest works of Art. The Olympian Jupiter of Phidias, for instance, was of this material, and was unsurpassed for its magnificent beauty. Horace

speaks of it as the criterion of wealth, and begins one of his odes with an avowal—

"Non ebur, neque aureum,  
Mea remidet in domo lacunar."

And this, in the present day, would be equivalent to saying, he was no "carriage man." Although, from various causes, ivory remains of classical antiquity are rare, there have been preserved to us many objects of ornamental and ordinary use, including an ivory sceptre, styles for writing, unguentaria, admission tickets to the theatres and amphitheatres, and carvings in relief. Of these last the most interesting and important are the consular diptychs, because to them we can assign a certain date, and, having been produced for the highest officers of state, they may be considered the most favourable specimens of contemporary Art. These diptychs—two tablets folding one over the other like book-covers—were the *cartes de visite* of their day, and were presented by the consuls on their election to the senators. Pulszky enumerates eleven consuls of whom these mementoes remain (A.D. 428-541). Mr. Mayer has given us an opportunity of examining some of the most beautiful, and certainly some of the most valuable, of those extant. That of Flavius Clementinus, who was consul A.D. 513, and which contains on the inside the Greek liturgy, inscribed during the eighth century, is extremely fine, as is also that of the Emperor, Philip the Arab (A.D. 248), in memory of the thousandth anniversary of the foundation of Rome. Artistically considered, however, these are surpassed by what are known as mythological diptychs—tablets of the same size as the former, but which, probably, served as book-covers and votive offerings to the gods. Of these the collection is enriched by two of the most famous extant—that of the second century, representing, in relief, Æsculapius and Hygeia; and another which at one time formed a door of a reliquary at Montiers, and which, till lately, was known only from the prints of Gori, who in his turn had copied it from the engravings of Mertene. The "Æsculapius and Hygeia," belonging to Mr. Mayer, has been styled "the most beautiful of all the ancient reliefs in ivory;"\* and, notwithstanding several inaccuracies in drawing, the composition, the arrangement of the drapery, and general expression of both figures are very fine; but being executed at a time when faith in mythology was worn out, and when Art itself had declined to a very low standard of excellence, it necessarily partakes of the imperfections of the time which gave it birth, and certainly does not possess the extraordinary merits with which it is generally credited. But its importance is not to be estimated by its beauty or defects. Of all the known monuments of the worship of the Gods of Health, this is the most interesting, both on account of the many attributes contained in the composition, and the time in which it was made. The other diptych to which we have alluded belongs to Mr. J. Webb's splendid collection, and is very beautiful. The grace of the Bacchante, who is represented throwing incense from an acerra, or box, into the flame, which burns on a square ornamented altar in front of her, is remarkable, and the elegant style of the drapery reminds us of the best period of the glyptic art. Of the same period—second century—are a tragic mask, and a fragment of ivory representing Pomona with attendants, exhibited by the Monmouthshire Antiquarian Association. These are remarkable from the fact that they are Romano-British, and were excavated several years since at Caerleon-on-Usk. Mr. J. E. Lee, who, in

\* Pulszky, Catalogue of the Fejérváry Ivories.



his *Iscariot*, has figured them, quotes the opinion of Mr. King as to their original purpose, which is supposed to have been that of forming the sides of a *cista mystica*.

Of Christian ivories anterior to the Iconoclasts, or the eighth century, there are a few specimens: two book-covers belonging to Mr. Mayer, one representing the Crucifixion and Resurrection, and the other the Ascension, are noteworthy. The eighth, ninth, and tenth centuries are also amply represented. A curious *situla*, or pail for holy water, the property of Mr. G. Attenborough, of the tenth century, is curious for its shape, and for the inscription it contains. Ever since Christianity in the person of Constantine ascended the imperial throne, it manifested a desire to display external symbols of its existence, and soon became almost the sole patron of the Arts, which position it retained till the end of the thirteenth century, that is to say, up to the time when mediæval Art reached its highest development. Hitherto, religious subjects alone had occupied the attention of artists; "but when, in the fourteenth century," says Labarte, "romances began to enter into composition with pious legends, the artists in ivory enriched their caskets and domestic utensils with scenes from these marvellous histories. Leaving subjects which were fettered by the rules of conventional representations, their imaginations were able to take a wider range; therefore we can better learn from these profane, than from sacred, subjects, the style proper to the artists and genius of that period." Several of these caskets, contributed by Mr. Webb, Mr. Gambier Parry, and his Eminence Cardinal Wiseman, are exhibited; and it is curious to find subjects such as 'Sir Lancelot,' and 'The Romaunt of the Rose,' reproduced almost identically on more than one of them. Indeed, the frequency with which a story was repeated is the surest test we possess of its popularity, the reproduction of a subject in ivory being almost equivalent to a second edition in our own day. It would be impossible for us to enumerate, much less describe, the numerous fine devotional diptychs and triptychs contained in the several cases; our space is sufficient only to permit us to say a word or two on the statuettes, &c. By far the most beautiful piece of its kind is 'A Sleeping Boy,' attributed to Fiamingo, and belonging to Mr. Webb. Other figures of similar character have been placed near him, but they cannot compete with him: his eyes are not merely closed—he is really asleep. The piece is altogether one of the most exquisite carvings we have ever seen. Of a totally different school, but equally excellent in its way, is a fine figure which has been named the 'Decapitated Body of St. John the Baptist.' The muscular development of the body, which is represented at the moment of death, is in the grandest style of Art. It is of the Renaissance, and if Michael Angelo ever carved ivory, this statuette is one of which he would not have been ashamed. It belongs to Mr. Mayer. A medallion portrait, attributed to Grinling Gibbons, and from the collection of Mr. Brett, is also very fine. The Chancellor of the Exchequer contributes several interesting statuettes, one of which, a 'St. Sebastian,' is noteworthy, on account of its exaggerated proportions and the high finish of the work. A statuette representing 'A Woodman,' sent by the right hon. gentleman, is extremely curious. The foreshortening of the figure, which supports a load, is very cleverly effected. His Eminence Cardinal Wiseman has sent several objects. Mr. Lee Mainwaring contributes a fine horn, and a tankard of huge dimensions, and with the original setting. A tenure horn belonging to Mr. Black-

burn, and Mr. Beresford Hope's beautiful oval basin with ewer, that were exhibited at the Loan Collection last year, have been already noticed in these columns. Mr. Phillips, of Cockspur Street, sends a group, one of the finest we have ever seen, representing Adam and Eve, and a San Giovanni, which has been generally and deservedly admired as well for the excellence of the execution as for the beauty and expressive grace of the design. The tankard, of modern workmanship, contributed by Mr. Gladstone, and an elaborate carving in boxwood by Agathangelos, also modern and contributed by the same gentleman, are very beautiful.

We cannot help noticing in conclusion, the prevalent but very reprehensible desire amongst collectors to attribute, without just grounds, any fine object of Art to the most renowned master who worked in the art to which it belongs. In goldsmith's work Benvenuto Cellini is credited with everything that displays any ability above the average; and, in ivory, Fiamingo is the artist to whom the same honour is awarded. The authentic works of the latter are quite as rare as those of the former, and we may doubt whether any object exhibited in Suffolk Street is really his. Few dubious works, however, have been allowed to pass unquestioned where the best judges abound. At the last monthly meeting of the Institute, Mr. Digby Wyatt delivered a discourse on the sculptures collected, and pointed out the most remarkable and characteristic examples.

#### ART IN CONTINENTAL STATES.

PARIS.—The Paris Exhibition opened on the 1st of May, with 2923 paintings, drawings, &c. At the last exhibition, in 1861, the various contributions numbered 4097. The exhibition of this year is excessively feeble, and if it were not supported by foreign artists, would scarcely be worth inspection. These last, the German, Belgian, and Dutch schools, have some fine works; but throughout manual dexterity seems to be the order of the day: thought and serious conceptions are completely wanting. Among the French, M. Cabanel is prominent; his picture of the 'Birth of Venus' is excellent. A fine painting of a similar subject is also exhibited by Amaury Duval. Gerome has three good works. Two pictures by Protais—'The Morning and the Evening of the Soldier'—have, it is said, been bought by the Emperor for £5,000. Among the foreigners, Knauss has two splendid works; Willems, Achenbach, Robbe, Coomans, Schlesinger, and numerous others, sustain the interest of the *salon*. The landscapes are generally very good. On the declaration of the minister that only three paintings of each artist should be admitted, a petition was sent to Count de Nieuwerkerke praying that a larger number might be permitted; this was signed by Meissonier, who threatened, in case of refusal, not to exhibit,—thus he has nothing this year. A counter petition was also sent in, praying that only two paintings each should be allowed, and that the exhibition be annually. This proposition, it is said, has been well received; so most likely next year we may have another *salon*. No lottery is mentioned as taking place, as at the last *salon*. Another petition, commenting in strong terms on the injustice of the jury, was sent in to the Emperor. He answered by an order that the paintings refused should be exhibited. This has been done as a distinct exhibition, and with a separate catalogue. Most of those rejected have preferred taking back their works. Amongst the many good artists missing this year are Rosa Bonheur, H. Browne, R. Fleury, Isabey, Meissonier, and others. —A new museum of palæography is to be formed at the Hotel Soubise, composed of rare objects selected from that establishment, and which will open a new era in the study of the archæology of the mediæval ages. A catalogue is to be published by government.—The extensive works now being executed at the Louvre for the reception of the *Musée Campana*, now called *Musée de Napoléon III.*, are nearly completed. The paintings of this collection have been thus distributed among the numerous provincial museums: the Louvre has 303, the Musée Cluny 17, and 311 are to be divided among

67 provincial museums.—The works of M. Ingres, at the Luxembourg, have all been placed in one room.—At the sale of the collection of modern pictures forming the collection of M. Davin, in March, the 'Garden Beaujon,' by Cabat, sold for £180; 'Christ and the Woman of Samaria,' Decamps, £83 —at the sale of Decamps' pictures it realised £140; 'The Combat of the Giaour,' E. Delacroix, £294; 'The Crucifixion,' E. Delacroix, £160; 'The Rustic Repast,' a composition of nine figures, by E. Frère, £200; 'Sea-shore at Calais,' Isabey, £129; 'The Ravine on the Skirts of a Wood,' Marilhat, with animals by Troyon, an elaborately-finished picture, £178; 'The Engraver,' Meissonier, £360; 'A Soldier Smoking,' Meissonier, £278; 'Fountain near Biarritz,' Roqueplan, £157; 'Sunset,' T. Rousseau, £100; 'Morning,' T. Rousseau, £116; a drawing by Rosa Bonheur, 'The Shepherd and his Flock,' sold for £65; and an oil-painting by Albano, 'The Flight into Egypt,' for £130. None of the above prices were thought large, considering the general excellence of the collection, which contained many other pictures we have not thought it necessary to refer to. —The sale of another collection of pictures, that of M. Durand-Ruel, a dealer, took place at the Hotel Drouot on the 30th of March. Twenty-seven paintings were offered, of which the principal were:—'A Flock of Sheep grazing on a Heath,' Rosa Bonheur, £552; 'A Polish Soldier receiving Hospitality in a French Village,' H. Bellangé, £136; 'View on the Banks of Lake Lucerne,' Calame, £218; 'An Eastern Landscape,' Decamps, £152; 'Interior of a Court,' Decamps, £96; 'Lion Hunt,' E. Delacroix, £188; 'The Image-Seller,' Guillemin, £98; 'The Connoisseur,' Meissonier, £376; 'Flowers and Fruit,' Saint-Jean, £292; 'Fruit,' Saint-Jean, £112; 'A Normandy Pasture,' Troyon, £240; 'The Golden Horn—Constantinople,' Ziem, £320.

TROYES.—An interesting discovery has, it is said, recently been made in the vaults of the Church of St. John, in this old French town. It is the ancient altar-piece, in marble, of the chapel called "The Communion," and is the work of the celebrated sculptor Girardon, who executed the high altar of that church—a fine specimen of sculpture.

BRUSSELS.—The pictures of the Belgian school which were seen last year in the gallery of the International Exhibition, at Brompton, have been collected and publicly exhibited at Brussels.—Gallait, the celebrated historical painter, is engaged upon two pictures similar in character to those in the last exhibition. One represents Count Egmont listening to the sentence of death being pronounced on him; the other illustrates Vangas taking an oath before Alba to destroy all heretics, even if his own mother were among them. Gallait has another large unfinished picture on the easel—'The Plague at Tournay'—for which the Belgian government is said to have offered £5,000: a proposal that has not been accepted.

MUNICH.—The monument erected, at the sole expense of King Louis, to the memory of Schiller, was somewhat recently inaugurated with considerable "pomp and circumstance;" the members of the learned and scientific bodies of Munich taking part in the ceremony, while at night many hundreds of students and members of the corporation and guilds formed themselves into a procession by torchlight.—J. Albert, photographer to the court, is stated to have discovered a new method of taking full life-size photographs on canvas.

COLOGNE.—An equestrian statue of William IV. of Prussia, by Professor Blaser, of Berlin, is to be placed on the bridge over the Rhine in this city. It will form a companion work to the statue of the present King of Prussia, which Professor Drake is executing.

FLORENCE.—The beautiful façade of the celebrated Church of Santa Croce, in this city, is at length completed, and was recently unveiled to the eyes of the public amid the enthusiastic acclamations of the Florentines. The execution of this work is mainly, if not entirely, due to the care and liberality of an English gentleman resident in Florence, Mr. Francis James Sloane, who is said to have contributed towards it certainly not less than £8,000, and in all probability much more. "The subject of the chief bas-relief," says the *Builder*, "is the 'Exaltation of the Cross,' which surmounts the middle door, and is itself again surmounted by a statue of the mourning mother of the Saviour." The work has been executed by Giovanni Dupré. With all respect for the munificence shown by Mr. Sloane, we cannot but express a wish that it should have found a channel in his own country: there are plenty of churches here requiring to be repaired and beautified, and numerous places where they are absolutely required; but for neither purposes can funds be found.

## HISTORY OF CARICATURE AND OF GROTESQUE IN ART.

BY THOMAS WRIGHT, M.A., F.S.A.  
THE ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

CHAPTER VI.—The monkey in burlesque and caricature.—Tournaments and single combats.—Monstrous combinations of animal forms.—Caricatures on costume.—The hat.—The helmet.—Ladies' head-dresses.—The gown, and its long sleeves.

THE fox, the wolf, and their companions, were introduced as instruments of satire, on account of their peculiar characters; but there were other animals which were also favourites with the satirist, because they displayed an innate inclination to imitate; they formed, as it were, natural parodies upon mankind. I need hardly say that of these the principal and most remarkable was the monkey. This animal must have been known to our Anglo-Saxon forefathers from a remote period, for they had a word for it in their own language—*apa*, our *ape*. Monkey is a more modern name, and seems to be equivalent with *maniken*, or a little man. The earliest *Bestiaries*, or popular treatises on natural history, give anecdotes illustrative of the aptness of this animal for imitating the actions of men, and ascribe to it a degree of understanding which would almost raise it above the level of the brute creation. Philip de Thaun, an Anglo-Norman poet of the reign of Henry I., in his *Bestiary*, tells us that "the monkey, by imitation, as books say, counterfeits what it sees, and mocks people:"—

"L'ésinge par figure, si cum dit escripture,  
Ceo que il voit contrefait, de gent oscar fait."\*

He goes on to inform us, as a proof of the extraordinary instinct of this animal, that it has more affection for some of its cubs than for others, and that, when running away, it carried those



Fig. 1.—A MONKEY ON HORSEBACK.

which it liked before it, and those it disliked behind its back. The sketch from the illuminated manuscript of the Romance of the Comte d'Artois, of the fifteenth century, which forms our cut No. 1, represents the monkey, carrying, of course, its favourite child before it in its flight, and, what is more, it is taking that flight mounted on a donkey. A monkey on horseback appears not to have been a novelty, as we shall see in the sequel.

Alexander Neckam, a very celebrated English scholar of the latter part of the twelfth century, and one of the most interesting of the early mediæval writers on natural history, gives us many anecdotes, which show us how much attached our mediæval forefathers were to domesticated animals, and how common a practice it was to keep them in their houses. The baronial castle appears often to have presented the appearance of a menagerie of animals, among which some were of that strong and ferocious character that rendered it necessary to keep them in close confinement, while others, such as monkeys, roamed about the buildings at will. One of Neckam's stories is very curious in regard to our subject, for it shows that the people in those days exercised their tamed animals in practically caricaturing contemporary weaknesses and fashions. This writer remarks that "the nature of the ape is so ready at acting, by ridiculous gesticulations, the representations of things it has seen, and thus gratifying the vain curiosity of worldly men in public exhibitions, that it will even dare to imitate a military conflict. A *joueur* (*histrion*) was in the habit of constantly taking two monkeys to

the military exercises which are commonly called tournaments, that the labour of teaching might be diminished by frequent inspection. He afterwards taught two dogs to carry these apes, who sat on their backs, furnished with proper arms. Nor did they want spurs, with which they strenuously urged on the dogs. Having broken their lances, they drew out their swords, with which they spent many blows on each other's shields. Who at this sight could refrain from laughter?"\*

Such contemporary caricatures of the mediæval

tournament, which was in its greatest fashion during the period from the twelfth to the fourteenth century, appear to have been extremely popular, and are not unfrequently represented in the borders of illuminated manuscripts. The manuscript now so well known as "Queen Mary's Psalter" (MS. Reg. 2 B vii.), and written and illuminated very early in the fourteenth century, contains not a few illustrations of this description. One of these, which forms our cut No. 2, represents a tournament not much unlike that described by Alexander Neckam, except that the



Fig. 2.—A TOURNAMENT.

monkeys are here riding upon other monkeys, and not upon dogs. In fact all the individuals here engaged are monkeys, and the parody is completed by the introduction of the trumpeter on one side, and of minstrelsy, represented by a monkey playing on the tabor, on the other; or, perhaps, the two monkeys are simply playing on the pipe and tabor, which were looked upon as the lowest description of minstrelsy, and are

therefore the more aptly introduced into the scene.

The same manuscript has furnished us with the cut No. 3. Here the combat takes place between a monkey and a stag, the latter having the claws of a griffin. They are mounted, too, on rather nondescript animals, one having the head and body of a lion, with the forefeet of an eagle, the other having a head like that of a lion,



Fig. 3.—A FEAT OF ARMS.

on a lion's body, with the hind parts of a bear. This subject may, perhaps, be intended as a burlesque on the mediæval romances, filled with combats between the Christians and the Saracens; for the ape—who, in the moralisations which accompany the *Bestiaries*, is said to represent the devil—is here armed with what are evidently intended for the sabre and shield of a Saracen,

while the stag carries the shield and lance of a Christian knight.

The love of the mediæval artists for monstrous figures of animals, and mixtures of animals and men, has been alluded to in a former chapter. The combatants in the accompanying cut (No. 4), taken from the same manuscript, are a sort of combination of the rider and the animal, and



Fig. 4.—A TERRIBLE COMBAT.

they again seem to be intended for a Saracen and a Christian. The figure to the right, which is composed of the body of a satyr, with the feet of a goose and the wings of a dragon, is armed with a similar Saracenic sabre; while that to the left, which is on the whole less monstrous, wields a Norman sword. Both have human faces below the navel as well as above, which was a favourite

idea in the grotesque of the middle ages. Our mediæval forefathers appear to have had a decided taste for monstrosities of every description, and especially for mixtures of different kinds of animals, and of animals and men. There is no doubt, to judge by the anecdotes recorded by such writers as Giraldus Cambrensis, that the existence of such unnatural creatures was widely entertained. In his account of Ireland, this writer tells us of animals which were half ox and half

\* See my "Popular Treatises on Science written during the Middle Ages," p. 107.

\* Alexander Neckam, *De Naturis Rerum*, lib. ii., c. 129.



man, half stag and half cow, and half dog and half monkey.\* It is certain that there was a general belief in such animals, and nobody could be more credulous than Giraldus himself.

The design to caricature, which is tolerably evident in the subjects just given, is still more apparent in other grotesques that adorn the borders of the mediæval manuscripts, as well as in some of the mediæval carvings and sculpture. Thus, in our cut No. 5, taken from one of the



Fig. 5.—FASHIONABLE DRESS.

borders in the Romance of the Comte d'Artois, a manuscript of the fifteenth century, we cannot fail to recognise an attempt at turning to ridicule the contemporary fashions in dress. The hat is only an exaggerated form of one which appears to have been commonly used in France in the latter half of the fifteenth century, and which appears frequently in illuminated manuscripts executed in Burgundy; and the boot also belongs to the same period. The latter reappeared at different times, until at length it became developed in the modern top-boots. In cut No. 6, from the same manuscript, where it forms the letter T, we have the same form of hat, still more exaggerated, and combined at the same time with grotesque faces.

Caricatures on costume are by no means uncommon among the artistic remains of the middle ages, and are not confined to illuminated manuscripts. The fashionable dresses of those days went into far more ridiculous excesses of shape than anything we see in our times—at least, so far as we can believe the drawings in the manuscripts; but these, however seriously intended, were constantly degenerating into caricature, from circumstances which are easily explained, and which have, in fact, been explained already in their influence on other parts of our subject. The mediæval artists in general were not very good delineators of form, and their outlines are much inferior to their finish. Conscious of this, though perhaps unknowingly, they sought to



Fig. 7.—A FASHIONABLE BEAUTY.

remedy the defect in a spirit which has always been adopted in the early stages of Art-progress—they sought to make themselves understood by giving a special prominence to the peculiar characteristics of the objects they wished to represent. These were the points which naturally attracted people's special attention, and the resemblance was felt most by people in general when these points were put forward in excessive prominence

\* See Girald. Camb., Topog. Hiberniæ, dist. ii. c. 21, 22; and the Itinerary of Wales, lib. ii. c. 11.

in the picture. The dresses, perhaps, hardly existed in the exact forms in which we see them in the illuminations, or at least those were only exceptions to the generally more moderate forms; and hence, in using these pictorial records as materials for the history of costume, we ought to make a certain allowance for exaggeration—we ought, in fact, to treat them almost as caricatures. In fact, much of what we now call caricature was then characteristic of serious Art, and what was considered its high development. Many of the attempts which have been made of late years to introduce ancient costume on the stage, would probably be regarded by the people who lived in the age which they were intended to represent, as a mere design to turn them into ridicule. Nevertheless, the fashions in dress were, especially from the twelfth century to the sixteenth, carried to a great degree of extravagance, and were not only the objects of satire and caricature, but drew forth the indignant declamations of the Church, and furnished a continuous theme to the preachers. The contemporary chronicles abound with bitter reflections on the extravagance in costume, which was considered as one of the outward signs of the great corruption of particular periods; and they give us not unfrequent examples of the coarse manner in which the clergy discussed them in their sermons. The readers of Chaucer will remember the manner in which this subject is treated in the Parson's Tale. In this respect the satirists of the Church went hand in hand with the pictorial caricaturists of the illuminated manuscripts, and of the sculptures with which we sometimes meet in contemporary architectural ornamentation. In the latter, this class of caricature is perhaps less frequent, but it is sometimes very expressive. The very curious *misereres* in the church of Ludlow, in Shropshire, present the caricature reproduced in our cut No. 7. It represents an ugly, and, to judge



Fig. 8.—HEADS AND HATS.

by the expression of the countenance, an ill-tempered old woman, wearing the fashionable head-dress of the earlier half of the fifteenth century, which seems to have been carried to its greatest extravagance in the beginning of the reign of Henry VI. It is the style of coiffure known especially as the horned head-dress, and the very name carries with it a sort of relationship to an individual who was notoriously horned—the spirit of evil. This dashing dame of the olden time appears to have struck terror into two unfortunates who have fallen within her influence, one of whom, as though he took her for a new Gorgon, is attempting to cover himself with his buckler, while the other, apprehending danger of another kind, is prepared to defend himself with his sword. The details of the head-dress in this figure are interesting for the history of costume.

Our next cut (No. 8) is taken from a manuscript in private possession, which is now rather well known among antiquaries by the name of the "Luttrell Psalter," and which belongs to the fourteenth century. It seems to involve a satire on the aristocratic order of society—on the knight who was distinguished by his helmet, his shield, and his armour. The individual here represented presents a type which is anything but aristocratic. While he holds a helmet in his hand to show the meaning of the satire, his own helmet, which he wears on his head, is simply a bellows. He may be a knight of the kitchen, or perhaps a mere *quidron*, or kitchen lad.

We have just seen a caricature of one of the ladies' head-dresses of the earlier half of the fifteenth century, and our cut No. 9, from an illuminated manuscript in the British Museum of the latter half of the same century (MS. Harl.

No. 4379), furnishes us with a caricature of a head-dress of a different character, which came into fashion in the reign of our Edward IV. The horned head-dress of the previous generation had been entirely laid aside, and the ladies adopted in its place a sort of steeple-shaped head-dress, or rather of the form of a spire, made by rolling a piece of linen into the form of a long cone. Over this lofty cap was thrown a piece of fine lawn or muslin, which descended almost to the ground, and formed, as it were, two wings. A short transparent veil was thrown over the face, and reached not quite to the chin, resembling rather closely the veils in use among our



Fig. 9.—A MAN OF WAR.

ladies of the present day. The whole head-dress, indeed, has been preserved by the Norman peasantry; for it may be observed that, during the feudal ages, the fashions in France and England were always identical. These steeple head-dresses greatly provoked the indignation of the clergy, and zealous preachers attacked them roughly in their sermons. A French monk, named Thomas Conecte, distinguished himself especially in this crusade, and inveighed against the head-dress with such effect, that we are assured many of the women threw down their head-dresses in the middle of the sermon, and made a bonfire of



Fig. 9.—A LADY'S HEAD-DRESS.

them at its conclusion. The zeal of the preacher soon extended itself to the populace, and, for a while, when ladies appeared in this head-dress in public, they were exposed to be pelted by the rabble. Under such a double persecution it disappeared for a moment, but when the preacher was no longer present, it returned again, and, to use the words of the old writer who has preserved this anecdote, "the women who, like snails in a fright, had drawn in their horns, shot them out again as soon as the danger was over." The caricaturist would hardly overlook so extravagant a fashion, and accordingly the manuscript in the British Museum just mentioned, furnishes us with the subject of our cut No. 9. In these times, when the passions were subjected to no

restraint, the fine ladies indulged in such luxury and licentiousness that the caricaturist has chosen as their fit representative a sow, who wears the objectionable head-dress in full fashion. The original illustrates a copy of the historian Froissart, and was, therefore, executed in France, or, more probably, in Burgundy.

The sermons and satires against extravagance in costume began at an early period. The Anglo-Norman ladies, in the earlier part of the twelfth century, first brought in vogue in our island this extravagance in fashion, which quickly fell under the lash of satirist and caricaturist. It was first exhibited in the robes rather than in the head-dress. These Anglo-Norman ladies are understood to have first introduced stays, in order to give an artificial appearance of slenderness to their waists; but the greatest extravagance appeared in the forms of their sleeves. The robe, or gown, instead of being loose, as among the Anglo-Saxons, was laced close round the body, and the sleeves, which fitted the arm tightly till they reached the elbows, or sometimes nearly to the wrist, then suddenly became larger, and hung down to an extravagant length, often trailing on the ground, and sometimes shortened by means of a knot. The gown, also, was itself worn very long. The clergy preached against these extravagances in fashion, and at times, it is said, with effect; and they fell under the vigorous lash of the satirist. In a class of satires which became



Fig. 10.—SIN IN SATIRE.

extremely popular in the twelfth century, and which produced in the thirteenth the immortal poem of Dante—the visions of purgatory and of hell—these contemporary extravagances in fashion are held up to public detestation, and are made the subject of severe punishment. They were looked upon as among the outward forms of pride. It arose, no doubt, from this taste—from the darker shade which spread over men's minds in the twelfth century, that demons, instead of animals, were introduced to personify the evil-doers of the time. Such is the figure (cut No. 10) which we take from a very interesting manuscript in the British Museum (MS. Cotton. Nero. C). The demon is here dressed in the fashionable gown with its long sleeves, of which one appears to have been usually much longer than the other. Both the gown and sleeve are here shortened by means of knots, while the former is brought close round the waist by tight lacing. It is a picture of the use of stays made at the time of their first introduction.

This superfluity of length in the different parts of the dress was a subject of complaint and satire at various and very distant periods, and contemporary illuminations of a perfectly serious character show that these complaints were not without foundation.

### THE BRITISH INSTITUTION.

THERE are among this year's exhibition of the so-called old masters some very remarkable pictures. The visitor looks round the rooms with some impression more or less distinct of having seen before in these rooms, at some remote and misty period, certain of the works that appear here year by year: nevertheless with such indefinite remembrance he is lost in wonder at the endless sequence of truly noble works that are yearly gathered for this exhibition from funds of pictorial wealth unparalleled in any other country. On ascending the stairs the picture in the north room that at once arrests the eye is Lord Overstone's famous Madonna, by Murillo; it is not so harmonious as the Louvre picture, nor even as that at Dulwich. The extreme sharpness of the outline is undoubtedly due to mutilation, and the drapery is heavy, and seems as if it had been painted on—perhaps this was indispensable. Yet look where we may, the whole is in admirable preservation, some parts here and there glistening with recent varnish, just enough to show the indisputable surface left by the painter. By way of companionship to Don Estevan pass we to Ostade. Both, by the way, are sacred subjects; the work of the latter is small, with perhaps not less blue, yet softer and more beautiful than the famous Louvre Ostade; it is an Adoration of the Shepherds—Dutch boors if you like—but the painting is the nobility of Art. Then there is Rembrandt's portrait of the Burgomaster Lix, painted for love, and the finest he ever produced; and there is the wife of the burgomaster, but different in everything, for his attempts at refinement are failures, save in his own renowned gorget portrait. Besides these, are Berghem, and his wife, both very fine. A Virgin and Child by Rubens and Breughel is brilliant, but unusually hard for Rubens. Murillo's 'St. Francis and the Infant Saviour' shows really more knowledge than the Madonna; but his male subjects never have the grace that wins upon us in his Madonna subjects. Here are also a 'Portrait of Monsignore Lorenzo Pucci,' by Raffaele; 'Wentworth, Earl of Cleveland,' by 'that Antonio Vandyke'; two magnificent landscapes by Salvator Rosa; and other valuable works by Both, Ruysdael, Veronese, Titian, Berghem, Vandervelde, Hobbema, Netscher, Cuyt, Sebastian del Piombo, Canaletto, Guardi, Holbein, Claude, Moroni, Sasso Ferrato, Albano, Wouvermanns, &c.; all of which we have marked as they struck the eye; and although chapters might be written about any one of these, we pass them, but cannot thus pass by without a word of greeting to our own school. It were unpardonable to omit mention of Wilkie's 'Finished Sketch for Blindman's Buff,' his 'Card Players,' and Reynolds's 'Meditation,' the picture, by the way, that suggested Newton's 'La Penserosa,' or Leslie's 'Rivals,' which was engraved in the 'Keepsake' of some long time ago—the precise year chronicled perhaps in Leslie's life. There is altogether a softer treatment in this elegant composition than we see in any of the Kensington pictures—but how cold when near the sunny glow of Reynolds. In *malice pre-pense* the hanger has placed a very sketchy piece of William Müller's, and a gem of Patrick Nasmyth's, in all but contact; admirable examples of the loosest (when it so pleased him) and the most precisely accurate of all our landscape painters: the end of both men was sad, but year by year their works increase in value. Let us not forget the precious Canalettos, the subjects

nothing less than Whitehall and Charing Cross, painted really à l'Anglaise, full of daylight, and marvellous in arrangement. A sight of these two superb pictures alone would at any time repay a journey of fifty miles. Furthermore of the English school, there are examples of Romney, Gainsborough, Morland, Crome, Hogarth, Hilton, Constable—a very fine picture,—and others, the whole forming a most attractive exhibition.

### THE PRINCESS OF WALES.

FROM THE BUST BY MRS. THORNTONCROFT.

NEVER did the great highway of London put on a gayer holiday costume than on the 7th of March last. From almost the extreme south-east to the extreme north-west of the metropolis was a continuous display of public rejoicing. Once only within the memory of living man—and we are just old enough to remember it—has there been a similar outpouring of a nation's gladness: and that was when, after the peace of 1814, the allied sovereigns of Europe, with the majority of the great generals and commanders whose military prowess had won the battles which brought what ultimately proved to be but a short-lived peace to Europe, went in grand procession to a banquet prepared for them by the corporation of London. And if on the 7th of March some one ignorant of the circumstances of the time had unexpectedly found himself on London Bridge, or in Cheapside or the Strand, he might naturally have imagined that the streets were again decked out to welcome some crowned monarch or victorious warrior.

"Many a time and oft  
Have you climbed up to walls and battlements,  
To towers and windows, yea, to chimney-tops,  
Your infants in your arms, and there have sat  
The live-long day, with patient expectation,  
To see great Pompey pass the streets of Rome."

On that March day, however, flags and banners were hung out, and decorations of all kinds were displayed, and half a million of people, or more, filled the streets, not to receive king or hero, but to give a hearty and loving greeting to a fair young girl, a perfect stranger except in name, who had left her country and kindred to find a home and an exalted place among us. How she passed through that trying ordeal, the observed of all observers; how modestly and gracefully she carried herself on a more solemn occasion a few days subsequently, when Alexandra of Denmark became Princess of Wales; and how on every opportunity since that time the royal lady has continued to wind her way more and more closely round the hearts of a trusting, loyal, and great people, have been made so manifest to us all, that comment thereon is quite unnecessary.

As a matter quite to be expected, no sooner had the Princess reached our shores than she became an object of solicitude to artists of all kinds, hundreds of whom would have made a long pilgrimage for the honour of a sitting. Mrs. Thorntoncroft was the first, we believe, to whom this privilege was given, the Queen having commanded a bust of her daughter-in-law to be executed by this sculptor. This work we have had permission to engrave, and feel sure that our subscribers will be gratified to receive in the print a portrait of one who is worthy, both from her high position and on account of her own individual excellencies, of a nation's respectful and affectionate homage. The likeness is excellent, though it wants, perhaps, that peculiarly winning smile which characterizes the face as the public always sees it, and which it is impossible for Art by its utmost cunning to represent satisfactorily. Sculpture is less able to approach it than painting; the art is necessarily, both from material and treatment, more severe; consequently, even under the most favourable circumstances as regards the models, softness of expression is not so readily produced in marble as on the coloured canvas; and especially when, as in the present instance, the sculptor has aimed at giving to the subject a dignified classic feeling.

Copies of this beautiful bust in porcelain will be issued by the Art-Union of London as prizes to subscribers of 1863-4.





THE PRINCESS OF WALES

ENGRAVED BY W. ROFFE. FROM THE BUST BY M<sup>RS</sup> THORNYCROFT





## THE PICTURE GALLERY AT THE CRYSTAL PALACE.

MANY changes are observable in this collection since our last notice, from the fact of its not being a seasonal but a permanent exhibition, whence pictures are removed as soon as sold, and the vacancies supplied by others. Hence there are never seen here, as in other exhibitions, many works simultaneously marked "sold;" though the year's account is highly satisfactory. The amount returned for pictures sold last year is upwards of £4,000, a fact which substantially establishes for this department of the Crystal Palace a claim to the credit of a utility beyond that of its attractions. The sale moreover of 25,000 catalogues during the past year helps us to an estimate of the interest felt by the visitors in the collection. The space devoted to the exhibition is extensive and valuable, and it ought to make a handsome return to meet the current outgoings. In partial connection with this gallery there is an annual prize drawing called the "Art-Union of Great Britain," whereby 250 pictures have been distributed this year; the allotment took place at Manchester.

The gallery contains oil pictures of the English, French, and Dutch schools, and numerous water-colour drawings. The series of Crimean and Indian episodes painted by Mr. Desanges, and called the Victoria Cross Gallery, having been removed hither from the Egyptian Hall, add a marked and varied feature to the collection. These very interesting pictures are fifty-three in number, though it is not much beyond five years since Mr. Desanges commenced the task, having exhibited the first pictures of the set twelve months after commencement. Another novelty is a set of not fewer than ninety-four subjects from Shakspeare, painted by Henry Singleton, an artist of whom little is now known, but of whom it may truly be said that many painters have become conspicuous on pretensions slender in comparison with those of Singleton. This artist was born in London in 1766, and was brought up by an uncle who initiated him early into the principles of an art in which he subsequently excelled. He was at the age of twelve a contributor to the exhibition of the Royal Academy, and during a period of fifty-six years he was a constant exhibitor. It was late in life when he commenced these paintings, with which he had thus far proceeded at the time of his death in 1839. No man of Singleton's day could altogether escape the manner by which the painters of that period were much more bound than our contemporaries are by any now similarly prevalent affection; to those therefore who acknowledge Stothard, these works of Singleton will present innumerable beauties. But to turn to the lines of pictures which cover the walls of the long vista given to this department, there are very many among them which merit lengthened description, but we are limited to a few of the titles, with the names of the painters, as—"Scene in Arcadia," E. T. Parris; "The Garden," by the same; "The Duomo—Como," G. Stanfield; "Bolton Abbey," J. A. Houston, R.S.A.; "In Windsor Forest," the late J. S. Stark; "A Saint's Day at Venice," J. B. Pyne; "Mazepa," J. F. Herring; "Portrait of Lord Lyndhurst," Count D'Orsay; "Italian Architecture," E. T. Parris; "Adam and Eve," Van Lierus; "Head of an Indian," W. E. Frost, R.A.; "Rubens presenting his Picture of Peace and War to Charles I.," A. Jerome; "The Last Supper," J. Archer, R.S.A.; "Sion Canton, Valais," G. Stanfield; "The Child's Grave," J. H. S. Mann; "Vandyke and Dobson," J. D. Wingfield; "Defeat of the Turks under the command of Ali Pacha by the Souliotes," Denis Dighton; "Low Crags that front the Sea," H. Moore; "Village Pride," G. Lance, and "The Pride of the Village," by the same; "Salmon Trap—North Wales," J. Holland; "Gathering Wild Flowers," the late F. Stone, R.A.; "Columbus when a Boy," H. C. Selous; "Peter Bøll arranging his Model," L. Haghe; "Musidora," W. E. Frost, R.A.; and others by Niemann, M. Egley, Desanges, Cooper, R.A., J. Chalon, R.A.; and in the foreign catalogue figure the names of Van Schendel, Bendorp, Koekkoek, Biard, Peynol and Bonheur, &c.

## GUILDHALL IN COURT COSTUME.

LONDON is a truly wonderful city, and Guildhall is one of its wonders; that is to say, in itself Guildhall is wonderfully insignificant, and yet it possesses wondrous powers of being made equal to special occasions. It was quite right that the City of London should invite the Prince and Princess of Wales to a grand entertainment; and it was quite consistent with the manner in which the Prince and Princess have entered upon their public life, that the invitation should be as kindly accepted as it was cordially offered for their acceptance. But then at once there comes forward the remarkable fact, that the potent and wealthy signors of the City of London have had to provide, for the reception of their royal guests, not only the miscellaneous components of a becoming banquet, but also the very edifice in which the festive ceremonial was to be held. Guildhall had to be prepared, at an enormous cost, to receive the royal and distinguished visitors. It had to be, not amplified merely, but positively multiplied; and then the decorations had, of course, to be both devised and executed. The court costume which Guildhall had to assume extended far beyond mere fittings and adornments; and it also comprehended the entire range of fittings and adornments. The whole affair had to be done to order. Now all this leads us to two remarks: one, which assumes the form of a suggestion, is to the effect that perhaps it would be more consistent with the dignity of the first city in the world, and also in the end a decidedly economical measure, to provide an edifice of stone and other durable materials of sufficient amplitude and suitable magnificence for even the most exceptional occasions of civic hospitality and display, so that architecture in canvas and muslin might be altogether dispensed with; and, secondly, we have to invite attention to the manner in which the recent fitting and adornment of Guildhall was accomplished. The contributions of the Goldsmiths need no comment; gold and silver plate have a way of their own in all cases of decorative fitting up. But how comes it to be necessary to rely on even the ablest of veteran house-decorators to "do" the decorating of the civic hall for the royal entertainment? When the International "shed" had arrived at the decorating stage of its existence, vain were all attempts until Mr. Crace was "called in;" and Mr. Crace had to decorate Guildhall. We should like to know for what reasons a certain "Department of Art" always abstains from making any sign when decorative Art happens to be in especial demand. We should have thought that "the City" in the east would have found in "the Department" in the west the oracle of Art, whose responses would have directed the civic officials in their operations of fitting and decorating. We had the same expectation in the instance of the Fowke edifice, but then, as now, "the Department" was silent. Wherefore does this "Department" exist, and for what purpose does the Nation pay in a tolerably liberal manner for its existence? These are questions more easily asked than answered. The "authorities" at South Kensington who govern "the Department of Science and Art," with their magnificent staff of know-nothings and do-nothings, were, we believe, present at Guildhall, and, we hope, have taken another lesson from Mr. Crace, of Wigmore Street.

We understand the committee effected an insurance for £50,000 with the Royal Insurance Company, upon the building and its contents, to continue in force for six weeks.

## PAINTERS' HALL.

THE THIRD EXHIBITION OF WORKS OF DECORATIVE ART.

FOR the third time the Company of Painters have opened their hall for an exhibition of "Works of decorative Art," and have invited decorative artists to exhibit, and have offered prizes, and have called upon the public to examine and to criticise their exhibition. We repeat what we have already twice said, when we express our cordial approval of the course adopted by the Painters' Company as far as it goes. They are actuated by admirable motives, and they aim at equally admirable ends. Whatever they have done, they have done well. The plan of their exhibition commands the warmest commendation, and that plan is ably and efficiently carried into effect, so far as concerns the exhibition itself. When we have said this, we are constrained at once to pass on to the consideration of the effects actually produced by these exhibitions. We have carefully examined the exhibition that was open freely throughout the last month, and we are enabled to record that it sustained the reputation of its predecessors. Indeed, this third exhibition was a fac-simile reproduction of the two exhibitions that preceded it. There were the same specimens of imitative marble and wood, all of them clever and effective after their manner; and some of them executed with such observant skill that it would have been difficult indeed to have distinguished them from veritable marble and satin-wood, and walnut and mahogany. With these specimens the "decorative Art" of the exhibitors, as heretofore, was exhausted. Of the twenty-nine exhibitors several exhibited specimens which included decorative design as well as decorative execution; but here the failure was signal and complete. Instead of dwelling on this failure, we prefer to urge once more upon the authorities of the Painters' Company the adoption of some measures which may develop their plans, and may realise their honourable aspiration to produce an "exhibition of works of decorative Art" which may be really worthy of such a title.

What the Painters' Company have to do is to be described in a few words, and in the plainest possible manner: they have to teach decorative Art, and to train decorative artists, and then, and not till then, they may rely with confidence upon their hall containing such an exhibition as they desire to see in it. With this enterprising and right-minded Company rest the teaching and the training of which we speak. We all know how signally a grandiloquent promise of this teaching and training in another quarter has come to nothing. Up to the present time a letter addressed simply to "The Decorative Artists of London," would find its way either to Mr. Crace or to the Dead-letter Office; no one in his senses would think of writing on the envelope, "Try South Kensington." The exhibition of the last month at Painters' Hall proved that teaching and training are required, and it proved also that men are ready and anxious to be taught and trained. Let the Painters' Company boldly take a step forward and establish a school of decorative Art as well as an exhibition. We rely upon the issue of this appeal to the Company, as we do upon the results of any effort they may take in hand with a view to respond to it.

The formation of such a "school" is by no means difficult, while its remunerative character would commence at once. "The Department of Science and Art" leaves the business of decoration in the hands of Mr. Crace; it may be taken from both by "the Painters' Company."



## MINOR TOPICS OF THE MONTH.

**THE ROYAL ACADEMY.**—Mr. W. F. Witherington, R.A., has followed the example of Mr. Baily and Mr. Cockerell, and allowed his name to be placed on the list of Honorary Retired Academicians. There are others who might do so with equal grace and propriety, and thus infuse a larger portion of new blood into the ranks of the Academy. There are now two vacancies among the Academicians, Mr. Egg's successor not having been yet appointed, and when this has been done, three artists will have to be elected as Associates. We shall be curious to see how, in both classes, the choice will be made. At a recent meeting of the Academicians, it was resolved that for the future not more than four works are to be placed below the "line," which means seven feet from the ground. Mr. Partridge was, at the same meeting, re-elected Professor of Anatomy for a period of five years. The evening exhibition is being tried again; the gallery opened for this purpose on the evening of June 22nd.

**THE EXHIBITION BUILDING.**—Probably before the month of June expires the country will be "owners," if not "occupiers," of the big building at South Kensington. The Chancellor of the Exchequer has declared the terms on which it is to be purchased, with the ground it covers, and has given a faint idea of the cost by which it is to be altered and adapted, and hereafter maintained. What we are to do with it when we have it will be now the question. It is a question not easily answered. We hope the "shadows cast before" are not to be taken as evidence of "coming events," and that neither this generation nor the next will see the ugly structure devoted to purposes for which it undoubtedly seems admirably calculated. Croakers may, however, take alarm when they read advertisements that within a little month there is to be in the building—1st, a concert; 2nd, a bazaar; and 3rd, a ball and supper! We cannot believe that this scheme will have the effect of perpetuating and strengthening the notorious system of "jobbery" that prevails at South Kensington. The House of Commons will, we trust, demand from the Chancellor of the Exchequer sufficient security that if bought the structure shall not be converted into another power for the benefit of a clique at the expense of the country. The *Saturday Review* is not the only public organ that gives voice to a warning such as this:—"It is high time to review the whole system of South Kensington, and to test its value, not by the statistics of the *demi-monde* of Brompton, who lounge about its gratuitous galleries, but by its services to Art, and trade, and manufacture—not by the evidence of its officers and staff, but by common sense and experience." Neither is a writer in the *Times*, "A West Londoner," its only correspondent to point out the peril incident to the "High Priests who are to preside over" the building, when bought, and "the hands by which it is to be constructed and subsequently conducted." Neither is Mr. Gregory the only member of parliament who "does not wish to see all the institutions of the country fall into the grasp of that craving, meddling, flattering, toadying, self-seeking clique that had established itself at Kensington; that had been doing a good business there, and now wanted to extend its operations." The voice of the country will echo the sentiments expressed in these passages, quoted by Mr. Gregory in his speech in the House:—

"The building itself is far from popular. But the people connected with it are more unpopular still. If it should happen that the Chancellor of the Exchequer and Mr. Disraeli—who are at one on this question—should suffer defeat, and not be able to bring up their respective contingents to the rescue, we believe it will be owing more than anything else to the increasing dislike and jealousy of the public and of the representatives of the people to the parasites who have fastened themselves upon so many of the institutions which have already gathered about the great Kensington estate, or who are expectants of the new 'kingdom come' to be established there. Already the class of 'managers' is well known for exclusiveness, class combinations, servility, and ex-

travagance. There are the Council of the Horticultural Society, the Council of the Society of Arts, and the 'managers' of the 'Great Exhibition.' They not only play into each other's hands, but they are for the most part composed of the very same well-known persons. They are either hunters after honours and Court favour, or they are small clerks, who have promoted themselves into commissioners, councillors, or dispensers of honours in Science and Art. We believe that the Chancellor of the Exchequer would not have the least difficulty in getting any sum required for the great public purposes of the institutions to be located at South Kensington if he could show any chance of being able to keep down the abuses which are all but too well known. These small people are neither artists nor men of science. They are unknown to literature. They are ever ready and at hand to patronise all undertakings, and to vote one another into the management of every rising institution. There is no doubt that much of the unpopularity of South Kensington is owing to this class of men."

From a parliamentary paper which has reached us, it appears that the purchase and alteration of this unsightly edifice, as intended by government, will cost the country a sum approaching to about half a million. The estimate runs thus:—for the purchase of land and certain buildings from her Majesty's Commissioners for the Exhibition of 1851, £120,000, of which £67,000 is to be brought forward in the votes of this year; for the purchase of existing Exhibition buildings from the contractors, £80,000, the whole to come into the present year's votes; for altering, repairing, and eventually completing the building, £284,000, of which £25,000 is to be furnished this year. We do not understand what is meant by the purchase of the land; is it not already public property, vested in the hands of the "Commissioners of 1851," for some such purpose as that to which it is to be applied? If it is not theirs absolutely, it is government property, or that of the nation, and in either case cannot be put up for sale when the country is supposed to require its use. Relevant to this subject, or rather to the two buildings of 1851 and 1882, a warm discussion took place at the Society of Arts, on the evening of June 3, between Mr. Henry Cole and Mr. Marsh Nelson, the well-known architect, when the latter accused Mr. Cole of not duly protecting the interests of the Society of Arts in the negotiations between the government and Messrs. Kelk and Lucas. The debate becoming somewhat stormy, the Duke of Cambridge, who occupied the chair, interfered and put an end to it. A meeting was held, at too late a period of the month to enable us to report it fully (Mr. A. J. B. Beresford Hope in the chair), "to protest against the purchase," and to arrange for petitioning the House of Commons against the arrangement.

**THE NATIONAL GALLERY.**—At the recent sale of pictures belonging to the late Rev. W. D. Bromley, a detailed account of which want of space compels us to postpone, four pictures were knocked down to the bidding of Sir C. L. Eastlake, P.R.A., on behalf of the Trustees of the National Gallery, and have thus become the property of the country. One by Giovanni Bellini, 'Christ on the Mount of Olives,' for 600 gs.; 'The Adoration of the Kings,' by Bartolomeo Suardo, commonly called Il Bramantino, from Cardinal Fesch's gallery, 121 gs.; 'The Virgin and Child,' A. Botiaffio, from the Northwick collection, at the sale of which it realised 230 gs., but now fell to Sir Charles Eastlake's "bid" for 440 gs.; and 'The Holy Trinity,' an admirable picture by Pesello Peselli, a painter who flourished in the earlier half of the fifteenth century, 2,000 gs. At the same sale Mr. Mulvaney bought for the Dublin National Gallery 'The Virgin Enthroned,' by Marco Palmezzano da Forlì, for 320 gs. We reserve any remarks on these purchases till we see them in the National Gallery.

**THE DEPARTMENT OF SCIENCE AND ART.**—The annual grant has passed, and with very limited "inquiry" of a troublesome character. The House of Commons takes little or no interest in Art. That which is "everybody's" is "nobody's" business; consequently there were few to question the policy of granting no less a sum than £122,833 for the extension and maintenance of Science and Art in Jermyn Street and at South Kensington. Two or three members did indeed murmur complaints that "rooms for officers"

had been construed to mean mansions for officers; and Mr. Lowe "explained" that the buildings in question were for four officers—"the secretary of the institution, the resident engineer, the superintendent under-secretary, and another officer"—that their erection was justified because the Museum at South Kensington was kept open to the public till ten o'clock at night! and that there ought to be a residence for officers whose attendance might be required in case of fire or other accidents at the Museum. The ugly building for the International Exhibition, and its "architect!" found a "defender" in Mr. Locke, whose very remarkable speech we copy from the *Times*:—

"Mr. Locke said that the South Kensington Committee went into the committee-room with something of a prejudice against Captain Fowke. He was asked to produce a plan by which all the buildings at South Kensington could be moulded into one, and he prepared a satisfactory design for that purpose. If they looked through the metropolis they would find no one better than Captain Fowke. (A laugh.) Yes; if there was a man worthy of their confidence it was Captain Fowke. Yet, he confessed he had not entire confidence in Captain Fowke (laughter), although he did not know any one who was better. No doubt, the Exhibition Building was not built for the purpose of being ornamental. It was built for the purpose of having the most magnificent exterior that it was possible for a building to have. (Much laughter.) But that only showed the ingenuity of Captain Fowke, because he could say, 'Just see what I have done to make it hideous; now let me have the decoration of that building!' (Laughter.) Why should not Captain Fowke have the ornamentations of the building? He could not see why he should not; and however ugly anything might be, there could be no doubt of this, that we should become accustomed to it, and that would be very gratifying. (Great laughter.) He did not see why Captain Fowke should be interfered with in the South Kensington Museum. If the question should arise whether the Exhibition Building should not be taken down and another built up, Captain Fowke might as well be entrusted with it as another."

A correspondent who, in his communication, says "the officials at South Kensington have built a small palace for themselves, and a barn for the Female School of Art," directs our attention to the inconvenient and unsuitable structure erected for the latter purpose. The subject, we see, has not passed unnoticed in the columns of our contemporaries, one of whom writes:—"The 'best-paying' drawing school in London is only half warmed; the pupils study in draughts of wind; until the recent serious diminution in its numbers it was overcrowded; it is shamefully lighted, and the ventilating apparatus keeps up a banging and slamming such as would not be tolerated for a moment in a private house, much less in a public office. All this is the case, while the House of Commons has, years ago, specially voted money to accommodate the school in question, but which money has been diverted to pressing needs of the Art Department. We repeat, that a private school would be ruined in a month, if its frequenters were so inconsiderately treated as the ladies are at South Kensington." We cannot tell what the "pressing needs" to which the writer refers may happen to be, unless the allusion is to the official residences spoken of by our correspondent; but we do know what the Department needs, and that is, a thorough clearing out of that Augean stable of jobbery and corruption, against whose doings the heads of nearly all the provincial and other schools are now loudly protesting, on the ground that the very existence of these institutions is imperilled by the acts of the authorities. It is strange indeed that the House of Commons, which shows itself sensitive enough about the expenditure of the public moneys for most purposes, should be utterly indifferent to the way in which the sums voted for the Science and Art Department are misapplied or wasted. It seems to be nobody's business to institute such an inquiry, or if any such attempt be made, it is done without earnestness or determination to sift the matter to the bottom; the inquiry is stifled, or answered in a manner that leaves the question just where it was. A man of the Joseph Hume stamp is wanted to take it in hand—one who cannot, and will not, be hoodwinked by plausible diplomacy, nor deterred from a complete investigation by official, or any other, power.



**THE FRENCH IN THE HOUSES OF PARLIAMENT.**—Both Mr. Dyce and Mr. Herbert have published letters explaining why they have been so many years doing nothing. They have not improved their positions by taking in hand the pen instead of the pencil. The House of Commons complains that, having paid a large sum of money in advance, little of the work stipulated for has been done. The answers to this charge are by no means clear, and certainly not creditable.

**HER MOST GRACIOUS MAJESTY THE QUEEN** visited, on the 12th of June, the buildings at South Kensington which, in 1862, contained the International Exhibition.

**PORCELAIN PHOTOGRAPH.**—Among the more striking novelties in this important art, are photographs on porcelain introduced by Mr. W. Portbury, son of the eminent engraver. This "porcelain" is a thin coating on glass, and it is made to resemble the purest and clearest ivory. The effect of a portrait or picture so placed is exceedingly agreeable; the work "comes out" with great sharpness and brilliancy, the shadows being never too opaque. The enduring quality of this material is also among its recommendations. In a word, it is a valuable "novelty," and the artist merits the patronage he will receive wherever this decided improvement is known.

**THE SOCIETY OF ARTS** gave its last *conversazione* of the season at South Kensington on the 12th of June. It was a brilliant assemblage of talent, and a delightful meeting of the members and their ladies with men of Science, Letters, and Art.

**A MONUMENT** to the memory of the late lamented Lady Canning has been most skillfully executed from a design by Mr. G. G. Scott, R.A., and it will very shortly be placed in the position it is finally to occupy beneath an Indian sun. The work is one of singular beauty—at once simple, appropriate, and dignified. It is such a memorial as may most happily be associated with the name of a Christian lady of high rank. Formed entirely of the purest Sicilian marble, it consists of a massive block, slightly coped as well as tapering slightly from the head to the base, resting upon a broad plinth; upon the ridge of the coping a floriated cross, simply elegant in its design, is sculptured at once boldly and delicately, having on either side of the shaft a shield of arms; and at the head of the composition rises a slab, also enriched with carving, which is surmounted by a second beautiful cross, and contains a panel for the reception of an inscription, written by Lord Canning himself. The commemorative inscription is cut on the verge of the recumbent marble. We rejoice to record the production of such a work for such a purpose.

**MR. PHILLIPS' PICTURE** of the 'House of Commons, 1860,' painted for the Speaker, and now in the Exhibition of the Royal Academy, is to be engraved. Messrs. Agnew and Sons, of Manchester, have purchased the copyright of the painting, and will publish the print, which can scarcely fail to be popular, irrespective of political party, for it includes leading members of both sides of the House.

**SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.**—The *conversazione* given by this society at the Mansion House on the evening of the 27th of May drew together a very large assembly. The Lord Mayor, to whose courtesy the members were indebted for the use of the Egyptian Hall and other apartments, was unfortunately absent through indisposition; but Alderman Sir Robert Carden worthily acted as his *locum tenens*, and, after some preliminary remarks by Mr. Edmeston on the objects and progress of the society, announced that the medals for 1862 had been awarded thus:—In Historical Painting, to E. Crowe, for his picture of 'De Foe in the Pillory,' exhibited at the Royal Academy. In Genre, to Miss E. Osborne, for her picture of 'Tough and Tender,' in the exhibition of the Society of British Artists. In Landscape, to T. Danby, for his 'Evening,' in the Royal Academy. In Water-Colour Painting, to F. W. Burton, for his 'Wife of Hassan Aga,' in the Water-Colour Society; and to J. H. Mole, for his 'Leisure Hour,' in the gallery of the New Water-Colour Society. In Architecture, to E. W. Godwin, for his design for 'Northampton Town Hall,' in the Architectural Exhibition. We ought perhaps to say, for the information of

those who are unacquainted with the operations of this society, that the council selects from the various exhibitions of the year a work in each of the above departments of Art which it considers best entitled to an award of merit. The society is making considerable progress; its lectures are attended by increasing numbers, and it contemplates, should circumstances favour, establishing a reading-room, with a library of reference on subjects of Art.

**A CASE FOR THE BENEVOLENT.**—Mr. John Watson, who for some years past was engaged as a photographic artist in Regent Street and Bond Street, has within the last twelve months been totally deprived of sight. With a view of assisting him under this terrible calamity, a number of his friends and others are raising a sum of money to relieve Mr. Watson (who seems to have gained the esteem of all who knew him) from future pecuniary embarrassment; and we are glad to have the opportunity of aiding them by making his case and circumstances more widely known. The committee for carrying out the object recently gave a concert for his benefit at the Hanover Square Rooms, which realised a sum of £50; and considerable individual subscriptions have also been sent in, to which most of the leading photographic artists in London, as well as other gentlemen, have liberally contributed. The secretary to the fund is Mr. George Ball, 2, Welbeck Street, who will thankfully receive any subscriptions forwarded to him.

**MR. CHURCH'S PICTURE OF 'THE ICEBERG.'**—We regret that our time and space do not at present permit us to do more than just call attention to this magnificent and most interesting picture, now at the German Gallery in Bond Street; but in our next Number we purpose to consider it more fully. In the meantime we only hope that such as are in any way pre-disposed will not lose any fleeting opportunity of seeing so remarkable a work, which will not only gratify their love of brilliant and masterly painting, but enrich them with a vivid conception of an order of beauty and sublimity in nature which scarcely any of us can hope to approach nearer than thus.

**THE COMPANY OF CLOTHWORKERS**, intending to decorate their Hall with portraits of her Majesty the Queen and his Royal Highness the Prince Consort, commissioned Mr. Herrick, the eminent portrait painter, to produce them. They are now finished and placed in the Hall. They are of great merits as likenesses, and of considerable excellence as pictures, and cannot fail to give entire satisfaction to the honourable and loyal company for whom they have been executed. The Queen is represented as pointing to the charter which incorporated India with England—one of the great events of her auspicious reign. The Prince is described as pacing one of the ante-rooms at the palace, and directing attention to the plan of the Great Exhibition of 1851—a project pregnant with so many advantages to the country of which for twenty years he was the good genius. Both are habited in the robes that betoken their rank. They are works of a high order of Art, composed and arranged with judgment, and finished with the care and labour which the subjects commanded, and will take their places beside the best portraits of the period.

**INSTITUTE OF BRITISH ARCHITECTS.**—At the ordinary general meeting of this association, held on the 18th of May, Professor Donaldson, President, in the chair, the "Royal Medal" was presented to Mr. A. Salvin, F.S.A. The following gentlemen also received prizes:—Mr. T. Hardy, the Institute Medal; Mr. T. Morris, the Medal of Merit; Mr. G. T. Molecey, the Silver Medal of the Institute, with five guineas; Mr. G. A. Scappa, the Soane Medallion; Mr. R. Phené Spiers, Mr. Tite's prize of ten guineas, with a Medal of Merit; Mr. T. H. Watson, a Medal of Merit, with five guineas from Mr. Tite; Mr. R. H. Carpenter, Sir F. E. Scott's prize of ten guineas.

**THE FREEDOM OF THE CITY OF LONDON**, that time-honoured honour which still retains the reputation which it enjoyed in the olden time, has been duly presented to the Prince of Wales; and in accordance with ancient custom, the diploma of citizenship was enclosed in a rich and costly casket, the workmanship of a London goldsmith, and so offered for the acceptance of the heir-

apparent. The production of this casket would naturally be a matter of great interest to the citizen goldsmiths of London; and such has really been the case, so that a sharp competition arose amongst these worthy brethren of the ancient craft, the result of which was that the manufacture of this important object of industrial Art was assigned to Mr. J. W. Benson, of Ludgate Hill, the successful competitor. The casket is an example of the style in which workers in the precious metals now execute important commissions. The design is in the cinque-cento manner, and it consists of an oblong box supported at the base by four sea-horses, above which, supporting the lid, are eight enamelled masks of Neptune: upon the lid is placed a figure of Britannia with her trident, guarded by the national supporters, the lion and the unicorn. Three panels form the front of the casket; they are of blue enamel, and between the arms of the City of London and of the present Lord Mayor, Mr. Alderman Rose, they display the armorial insignia of the Prince and Princess, ensigned with the state coronet of the Prince. Upon the central panel of the corresponding group, at the back of the casket, is the inscription, which is supported on either side by the monogram—A.E.A.—of their Royal Highnesses.

**THE HONOUR OF KNIGHTHOOD** has been conferred on Mr. Sandford, Secretary to the Royal Commissioners of 1862.

**SCULPTURE FOR THE MANSION HOUSE.**—Two years ago we announced that a number of sculptors were invited, by the City General Purposes' Committee, to compete for the execution of certain statues to be placed in the Egyptian Hall of the Mansion House, in continuation of the series previously there; and that the selection had fallen on Miss Durant, and Messrs. Durham, J. Hancock, E. B. Stephens, and J. S. Westmacott. These sculptors have now completed their several works, which will soon reach their ultimate destination. The terms of arrangement stated that three of the statues were to be male figures, and two to be female, and were to be impersonations drawn from British history or poetry. The result is that Miss Durant's figure represents 'The Faithful Shepherdess,' from the writing of Beaumont and Fletcher; Mr. Durham's, 'Alastor,' from Shelley; Mr. Hancock's, 'Il Penseroso,' from Milton; Mr. Stephens's, 'King Alfred,' and Mr. Westmacott's, 'Alexander,' from Pope's *Alexander's Feast*. The last is a subject for which we think a substitute might well have been found: even an ancient Druid, or a savage Piet or Celt, would be more appropriately located in a British banqueting-room, as an historical character, than the half-intoxicated warrior-king of Macedon. This statue, with those by Miss Durant and Mr. Stephens, are at present in the sculpture-room of the Royal Academy.

**THE PHOTOGRAPHS** exhibited this year by Mr. Vernon Heath surpass, in the perfection of their gradations, all that he has yet done. His subjects are nearer home than others that have gone before them; and in the breadth and mellowness by which many are distinguished, will be recognised the simple harmonies prevalent in a well-balanced landscape. A few of the most striking subjects are—'The Grange, Hampshire,' a seat of Lord Ashburton; various views 'At Burnham Beeches'—two or three selections from these time-honoured boles which, for picturesque beauty, are unsurpassed; 'St. George's Chapel—the Round Tower, &c., Windsor;' 'View from the North Terrace, Windsor, looking over Eton,' with the filmy shapes of the distant trees melting into air; 'Windsor Castle from Clewer Fields,' a charming vignette. The lighting and gradations of these views cannot be too highly praised.

**THE WOOD CARVERS' SOCIETY** have their exhibition in the hall of the Society of Arts. It consists of seventy-six works, among which are many of great excellence. We regret our inability to do more than refer to it this month.

**THE "AWARDS" OF THE JURIES, 1862.**—A meeting has been held at the Society of Arts, Mr. Alderman Copeland, M.P., presiding, to obtain legislative protection against those who, not having obtained medals or "honourable mentions," fraudulently assume to have obtained either or both.



## REVIEWS.

**MARKS AND MONOGRAMS ON POTTERY AND PORCELAIN.** By W. CHAFFERS, F.S.A. Published by DAVY, London.

Collectors are certainly on the increase; this is a natural result of the spread of knowledge with the spread of wealth. The stores of valuable "curiosities" in very many private houses are now as remarkable in England, as the fine and valuable collections of pictures which adorn many walls. Prices in pictures have altered vastly within the last quarter of a century, in consequence of so many wealthy competitors; but collectors of china and ceramic works in general are just as enthusiastic, and quite as willing to pay large prices. It was remarked at the Bernal sale, that as much money was given for a pair of Sévres vases as would have secured a comfortable annuity for any person's life. Those who are outside the "sacred circle" of collectors have no idea of the same they lavish on their hobby. Three or four hundred pounds for a painted plate of Italian Majolica is but an ordinary event; and can we blame them, when the magnates of the Kensington Museum gave £120 for a plate of the kind, which had cost Mr. Bernal just £5! This price allowed a handsome profit to the dealer, who bought it at the Duke of Buckingham's sale at Stowe for £4—a curious, but true instance of the rapid growth of fancy prices within the last few years.

When prices have thus been raised, it is too much to expect that the market should not be supplied; spurious china is coming into existence, as spurious antiques have long ago. While this gives double value to every undoubted genuine article, it makes it necessary that the collector be also a connoisseur—able to judge of a thing on its own merits, and competent to pronounce it genuine. The older fictile artists marked their works, and it is to a description of these that the present book is devoted. It is on the plan of the books we have long possessed as guides to the meaning of marks and monograms in painting and engraving—certainly the most indispensable books to all collectors. It is somewhat remarkable that no such book has been devoted to the Ceramic Art before; but now that it has appeared, it forces itself upon attention.

More than five hundred woodcuts illustrate Mr. Chaffers's pages; they are devoted to the marks on pottery and porcelain of all ages and countries. In addition to this, we have a preliminary chapter on Roman pottery, as usually discovered in England, and on our native mediæval pottery, both full of curious information agreeably told. Though the book is devoted to marks and monograms, and is a most industrious gathering from all sources, the brief histories appended to each section, relating to the potteries whose marks are engraved, are of value. In this volume we have, for the first time, a clear elucidation of the mystery which has hitherto shrouded the history of the famous French Faience known as "Henry II. ware," celebrated as the finest and rarest productions in Ceramic Art. We here find also much new information on the potteries of Milan, Genoa, and Florence. A new claim of importance is made for the city of Lyons; and the very rare wares of Moustiers, Nidervillers, Laneville, Valenciennes, and other manufactories, are described. The pottery of Holland, and particularly that of Delft, which Marryat seems to have given up in despair, is here very fully illustrated. Even that most hopeless of all pottery to fathom or date—the Chinese—is here decanted upon, and its peculiar marks described, so that we may know something like the age of any treasured old china. The account of our native manufacture is the fullest yet published, but it must not be concealed that there is much more to be done. In the Wedgwood, for instance, are some varieties not noted, and any collector of a particular *fabrique* will doubtless be enabled to add a few more marks and monograms to such as this volume includes. The author is fully aware of this, states as much in his preface, and solicits any such aid as other collectors' experience may give. This we hope he will obtain, and so make his book what it ought to be—the handbook of reference for all lovers of the Ceramic Art.

**ORACLES FROM THE BRITISH PORTS; a Drawing-room Table Book and Pleasant Companion for a Round Party.** By JAMES SMITH, Author of "Rural Records," &c. Published by VIRTUE BROTHERS & Co., London.

The idea of this book is borrowed, the author tells us in his preface, from an American work of a similar kind, and a very excellent idea it is to carry out. Its object is to furnish an intellectual entertainment for a group of young people, in which,

however, their elders may take part without risking the charge of having reached the stage of second childhood,—by placing before them a question, answers to which are extracted from the writings of British poets. For example, to the question, "What is your character?" one of the answers is—

"Ready in gibes, quick answer'd, sassy, and As quarrelsome as the weasel."—SHAKESPEARE.

There are thirteen questions given, and fifty answers to each, all of the latter being numbered. The game is played by a questioner being selected, who calls upon each individual of the party to choose a number under the question proposed, and reads each answer aloud as the number is mentioned. Mr. Smith, in choosing the poetical quotations, has laid almost every known poet under contribution; the replies are, as a rule, most apt, and, being of a mixed character, sometimes humorous, sentimental, and descriptive, the game is rendered amusing as well as instructive; this little volume, therefore, has our best wishes for its success.

**LISPINGS FROM LOW LATITUDES; or, Extracts from the Journal of the Hon. Impulsia Gushington.** Published by J. MURRAY, London.

Though no name appears on the title-page of this amusing volume, that of an accomplished nobleman, Lord Dufferin, is associated with it. By way of introduction to the world, his lordship intimates that its contents have "served an earnest purpose, in lightening the tedium and depression of long sickness in the person of a beloved friend," who is spoken of as a lady. The Hon. Impulsia Gushington is one of a class of females whom a witty friend of our own calls "unappropriated blessings;" in other words, she is a maiden lady of a certain but undefined age, with a lively imagination, impulsive, yet tender feelings, romantic ideas, and easily moved to action by the slightest appeal to her generosity and kindness. Her physician recommends travel, and lends her "Eöthen" to read. She falls asleep over it, and dreams that she is mounted on an ostrich, and careering over the boundless sands of Arabia, with the author by her side. The next day a "delightful thought" arises: "Why should not I follow in the glowing footsteps of Eöthen? why should not I bask in the rays of the Eastern sun, and steep my drooping spirits in the reviving influences of their magical mirages? The idea was an inspiration." So Minikin, her faithful attendant, is summoned, and told to prepare for Eastern travel at the shortest notice, and the lady and her maid, "dear little Bijou," the lap-dog, and the favourite parrot, start at once for Marseilles, and embark on board the steamer for Alexandria. Corkscrew, the butler, an "excellent creature," finding there is no "proper pantry and steward's room" on board the Nile boats, and no "second table in the servants' hall" where his mistress may be tarrying, refuses to go with her "a wild-geese chase in a 'dabber,' without so much as a regular wine-cellar, let alone pantry, among pelicans and crocodiles. It isn't to be done, ma'am! no, not if Queen Victoria herself was to go down on her bare bended knees to ask me!" And Corkscrew thereupon gives the lady warning. But the gentle and considerate Impulsia, apprehending that her valued domestic will fall down in an apoplectic fit from the intensity of his feelings—he speaks somewhat incoherently and indistinctly, as if he had just emerged from the wine-cellar—begs him not to worry himself; she cannot hear of his leaving her service; and arranges that he shall remain to take care of the house and wine-bins in Brook Street during her absence.

By the time Minikin reaches Alexandria she has had enough of eastern travel, and resolutely refuses to move onward. Miss Gushington's then lonely situation "strikes cold upon her heart—thus left, stranded, as it were, and desolate among the boxes, on a foreign shore." She is, however, equal to the occasion, and dismisses her maid, with directions to rejoin the excellent Corkscrew in Brook Street, and there await her return. "Attached servants are such real treasures!—trifles should never induce one lightly to deprive oneself of the inestimable comfort of their affectionate ministrings."

Left to her own resources, our heroine travels forwards to the Pyramids, Thebes, and half a score other places, meeting with all kinds of ludicrous adventures, falling in with fellow-travellers of all kinds, English, Irish, and Scotch, some of whom adroitly manage to travel at her expense, so willing is she, in the warmth and generosity of her heart, to make herself agreeable. The last we see of her in this volume—for a continuation is promised if the "public testify sufficient interest" in her destiny to demand a re-appearance—is Monsieur Victor-Alphonse de Mataplan lovingly by her side, and addressing her as "mon Impulsia."

As the above outline of the story will show, "Lispings from Low Latitudes" is full of humour. The characters are, doubtless, overdrawn, but they are sketched with much genuine humour, and with not a little knowledge of human nature, as developed in certain classes of individuals, whose society it is, as a rule, better to avoid than to seek. The book has been written to amuse, and this it cannot fail to do, especially as almost every scene is illustrated by a clever etching, not, certainly, equal to John Leech's inimitable pencillings, but yet of a style and manner to exhibit the author in as favourable a light as an artist, as she appears in her descriptive writing.

**THE WORLD'S DEBT TO ART.** By A. J. B. BERNESFORD-HOPE, Esq. Published by W. RIDGWAY.  
**THE CONDITION AND PROSPECTS OF ARCHITECTURAL ART.** By A. J. B. BERNESFORD-HOPE, Esq. Published by J. MURRAY, London.

These two lectures—the former delivered at Hanley, on February 24, in aid of the Albert Memorial Fund, the latter on March 24, at the Architectural Museum, South Kensington—well deserve to be known beyond the circle to which each was addressed. The world outside "artist-life"—in whatever place this is found, be it the sculptor's or the painter's studio, or the workshop of the artisan—requires to be taught and to understand what Art really is, that it may be estimated at its true value. In Mr. Hope's lecture at Hanley, he sets forth this clearly and practically, pointing out to his auditors that the humblest of them had it in his power to aid the progress of good or bad Art, according to his use or rejection of the most common object that ministers to man's necessities or pleasures. The thing may be in itself but a trifle, yet the taste of the manufacturer and of the purchaser is evidenced by what the work is, and if bad, both maker and buyer commit an offence against Art.

The other lecture has a more limited scope; it relates to architecture specially, yet notices the various "Art-crafts" which are associated with it. We may not go the entire length with Mr. Hope in his views, for he belongs to the "Gothic faction," yet there is little in what he says to which we can reasonably offer objection, while there is much that has our hearty concurrence. The lecture, we should state, had direct reference to the object and position of the Architectural Museum.

**GLIMPSES INTO PETLAND.** By the Rev. J. G. WOOD, M.A., F.L.S., &c., Author of "Illustrated Natural History," &c. &c. Published by BELL AND DALDY, London.

Happy the living creature—be it beast, bird, fish, or insect—that has Mr. Wood for an historian; and happy must the boy or girl be who is fortunate enough to procure any of the books which this gentleman writes about animal life, for they are most instructive and entertaining; and none more so than this, because there is scarcely a household that does not number among what may be considered the family group a "pet" of some kind or other—a dog, a cat, a canary or bullfinch, a rabbit, or, it may be, a porcupine or a toad, for Mr. Wood tells us "toads are much more agreeable animals than is generally supposed to be the case." We are quite willing to take his word for it, without testing its truth by personal intimacy.

The scope of his "Glimpses into Petland" is to excite sympathy towards every portion of the animal race that comes within our reach; and to show that there is scarcely one of them which does not possess a character which, if properly brought out, may not make it an agreeable and interesting companion. Full of wonderful stories concerning these creatures is the book—stories so apparently improbable as to be credited only by those who have had some experience of their truth. We could have told him one of a pet rabbit that once belonged to us: it was no beauty, its colour was a dingy black, and it had a large and rather ill-shaped head; but it was a most intelligent, docile, and playful creature. When allowed to come into a room it would gambol about as freely as a kitten, leap into the lap, or on to the table, if at all accessible, and generally would come when called; but its greatest delight was to upset the contents of a work-box, and roll the balls of cotton along the floor: a great "pet" was our rabbit.

We have often heard young people complain that they have "nothing to do," and would recommend these unfortunates to get this book of Mr. Wood's, read it carefully—we know that when they begin they will go on with it—and then see if they cannot find an employment that will well repay them in making the acquaintance, and gaining the friendship, of some creature whose company and intelligence will prove a remedy for wearisome hours.



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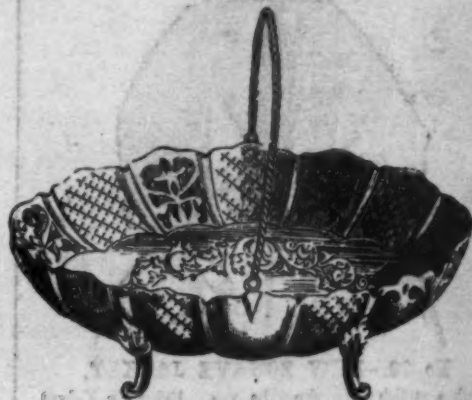


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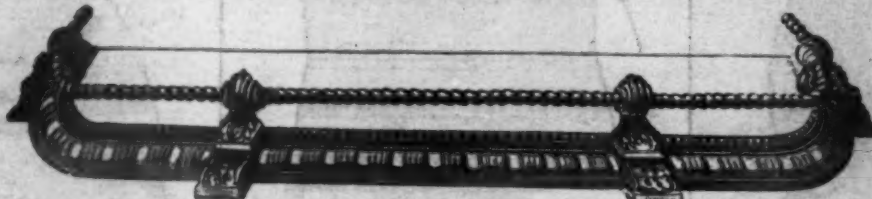


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